ROCK & POP EXAMS

SONGS, SESSION SKILLS, HINTS AND TIPS WITH DEMO AND BACKING TRACK CD

Grade 6
GUITAR
ROCK & POP



781.
4
TRI

TRINITY COLLEGE LONDON

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ROCK & POP

Grade 6
GUITAR

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TRINITY
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ROCK & POP

THE EXAM AT A GLANCE

For your Rock & Pop exam you will need to perform a set of **three songs** and one of the **Session skills** assessments, either **Playback** or **Improvising**. You can choose the order in which you play your set-list.

Song 1

Choose a song from this book

OR from www.trinityrock.com

Song 2

Choose a different song from this book

OR from www.trinityrock.com

OR perform a song you have chosen yourself: this could be your own cover version or a song you have written. It should be at the same level as the songs in this book. See the website for detailed requirements.

Song 3: Technical focus

Choose one of the Technical focus songs from this book, which cover three specific technical elements.

Session skills

Choose either **Playback** or **Improvising**.

When you are preparing for your exam please check on **www.trinityrock.com** for the most up-to-date information and requirements as these can change from time to time.

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Tuning track 1: E, A, D, G, B, E with a pause between each note.
Tuning track 2: D, A, D, G, B, E (for song requiring detuned D).

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Drums: George Double
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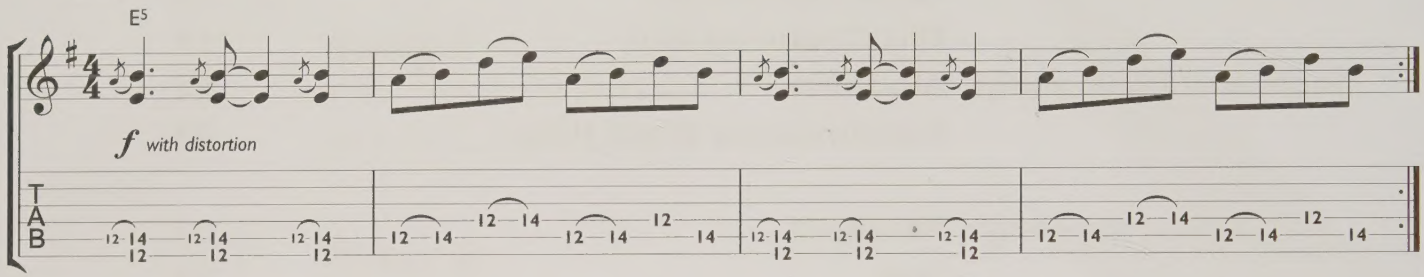
PARANOID

TRACK 3 TRACK 4
demo backing

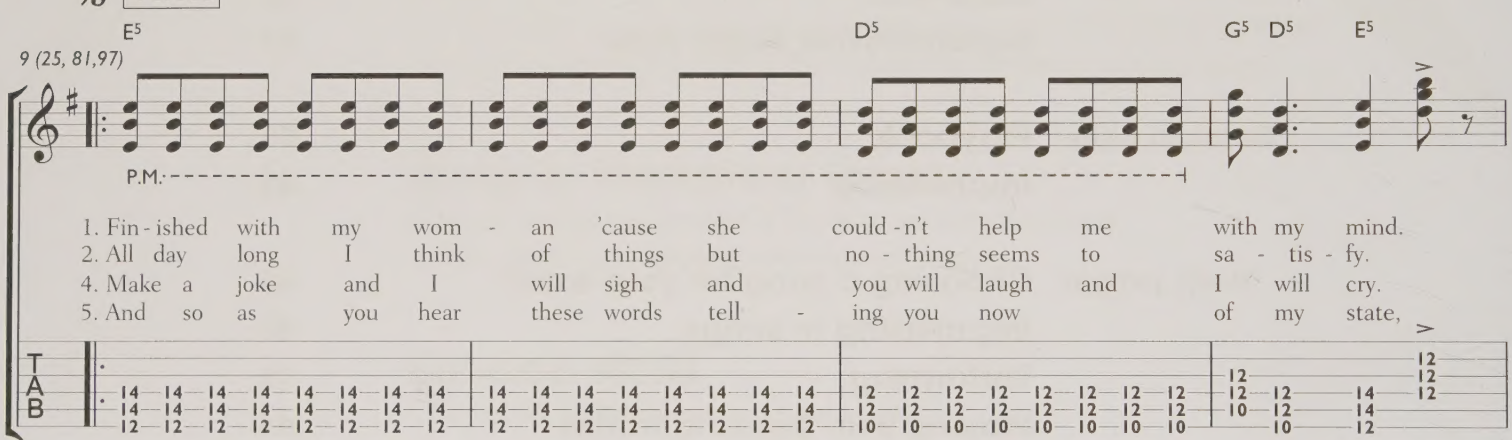
Black Sabbath
Words and Music by John Osbourne, William Ward, Terence Butler and Tony Iommi

♩ = 164 **Classic Rock** *2 bars count-in*

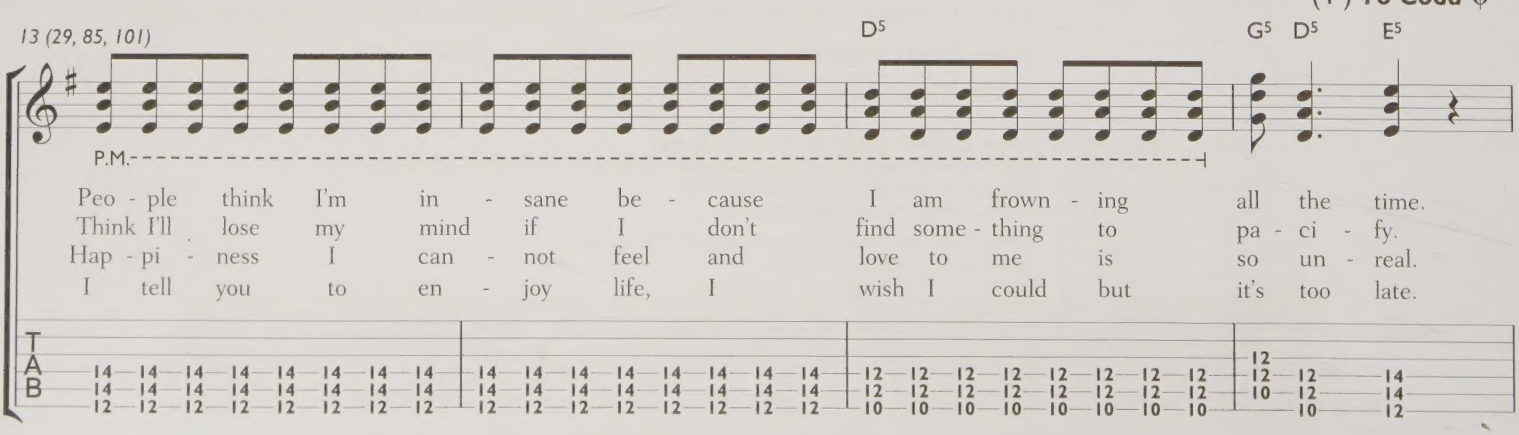
Intro



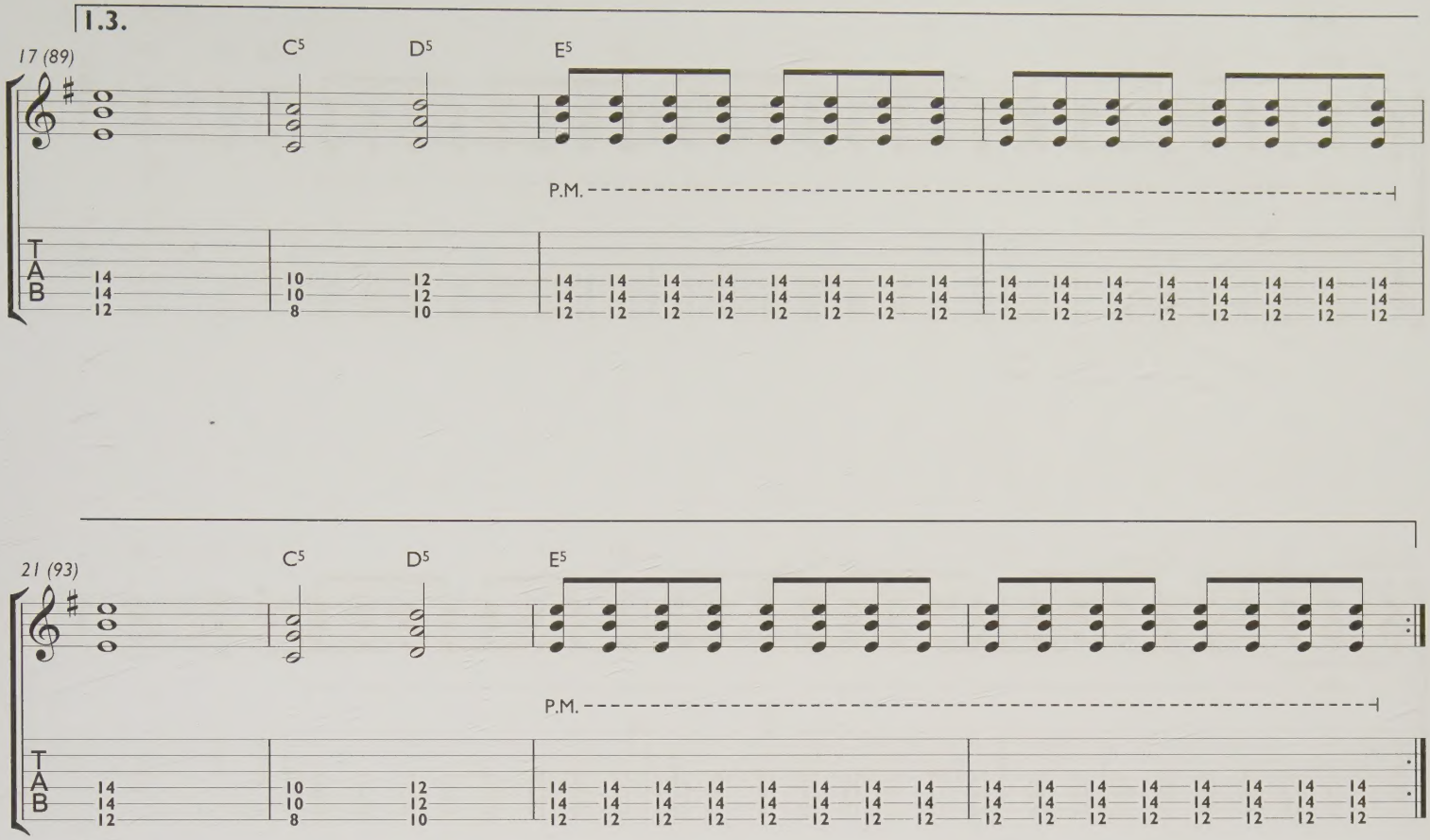
Verses

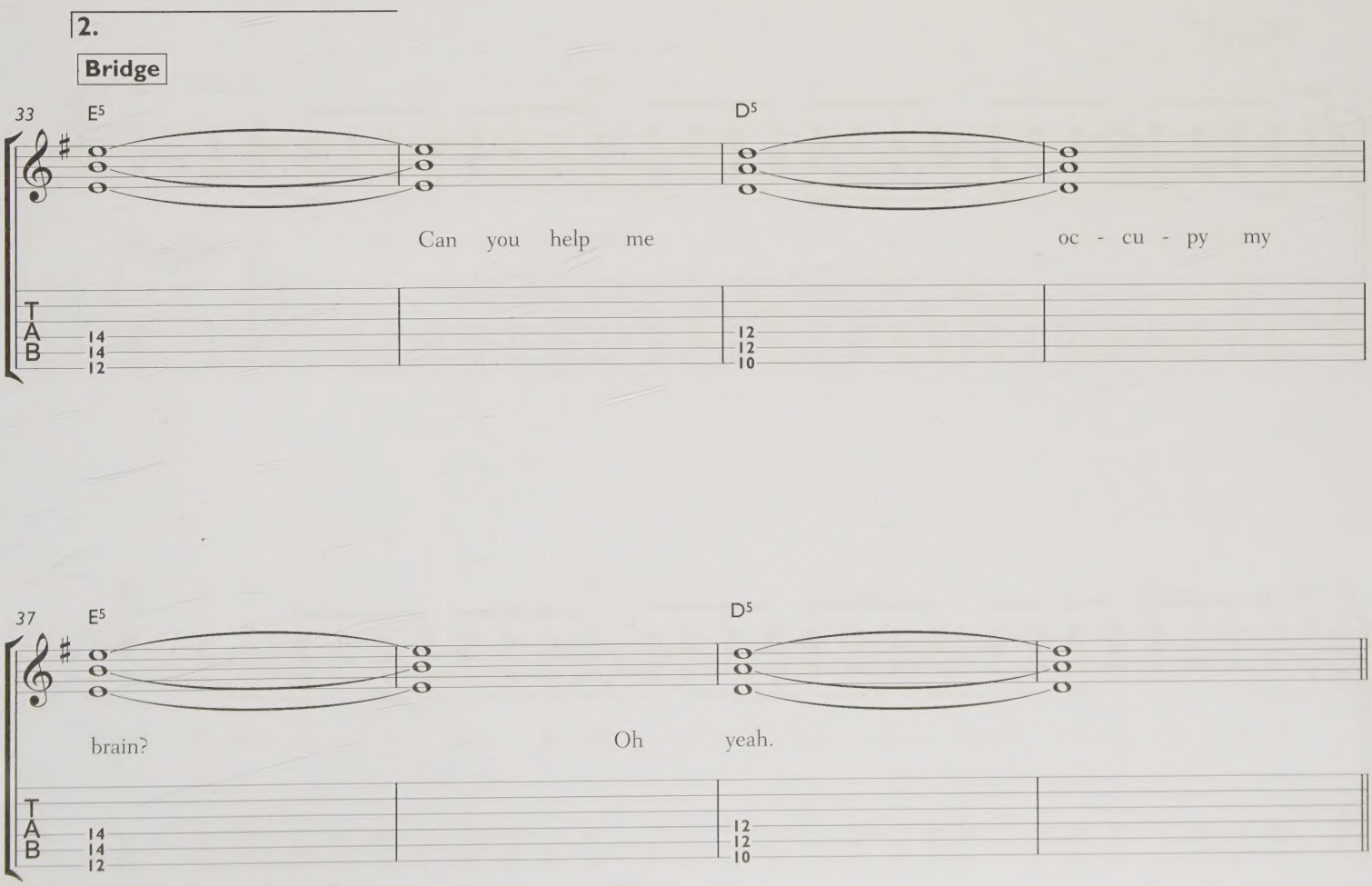


(4°) ***To Coda***

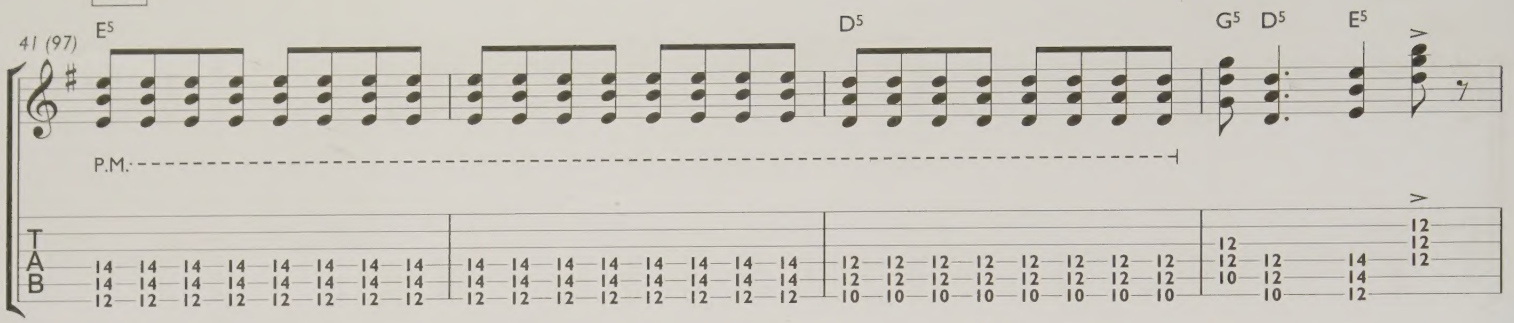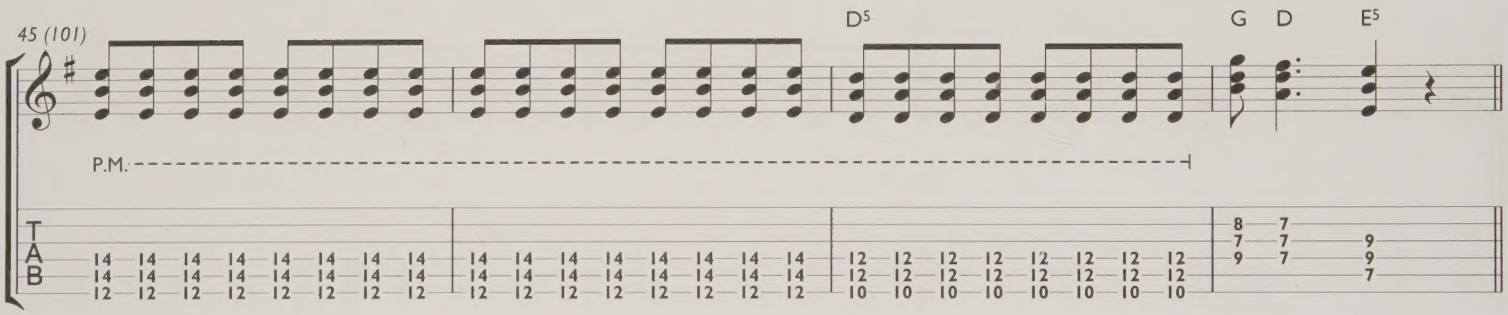


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1.3.
17 (89)
C5
D5
E5
P.M.
T
A
B
21 (93)
C5
D5
E5
P.M.

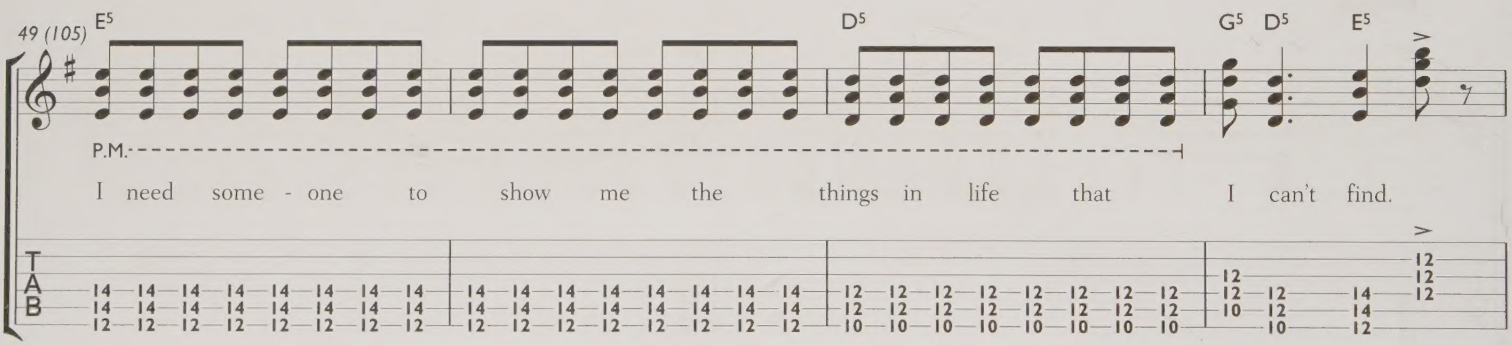

2.
Bridge
33
E5
D5
Can you help me
oc - cu - py my
37
E5
D5
brain?
Oh yeah.

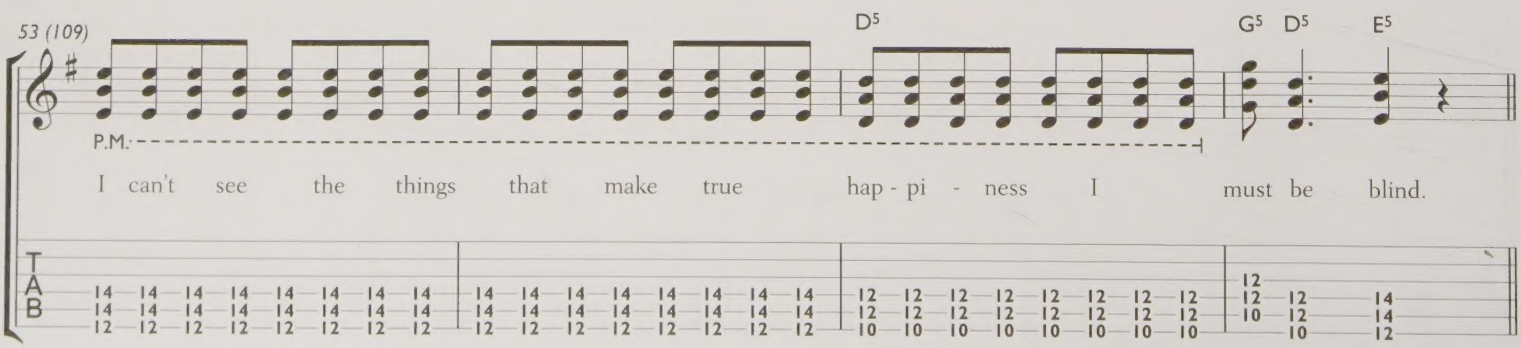
Riff

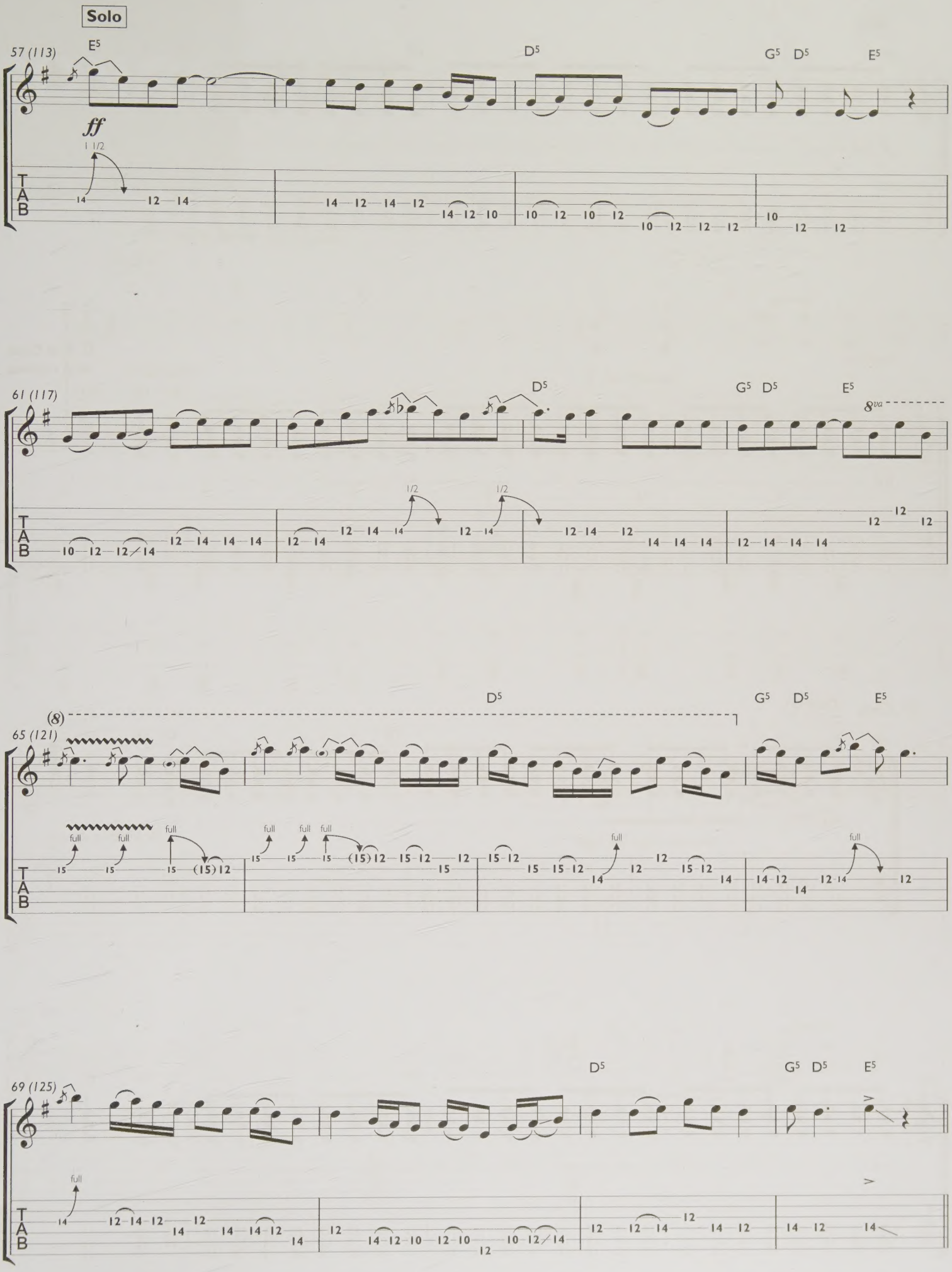

41 (97)
E5
D5
G5 D5 E5
P.M.
T
A
B

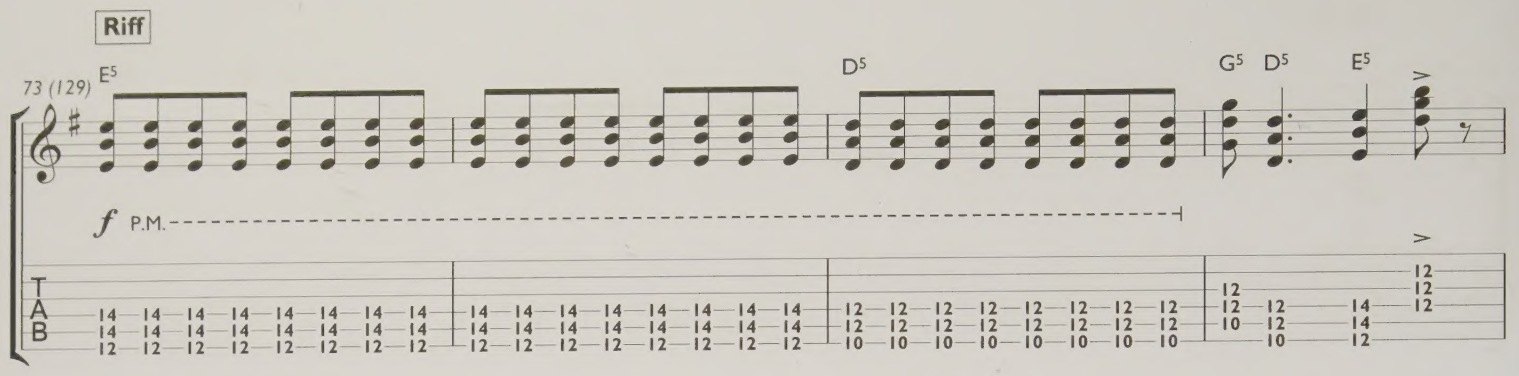

45 (101)
D5
G D E5
P.M.
T
A
B
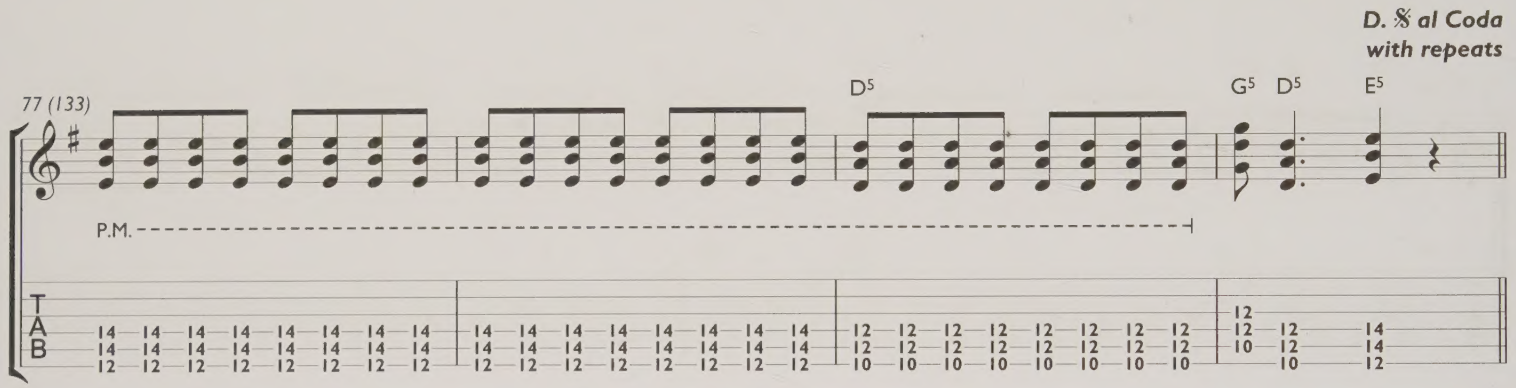
Verse 3
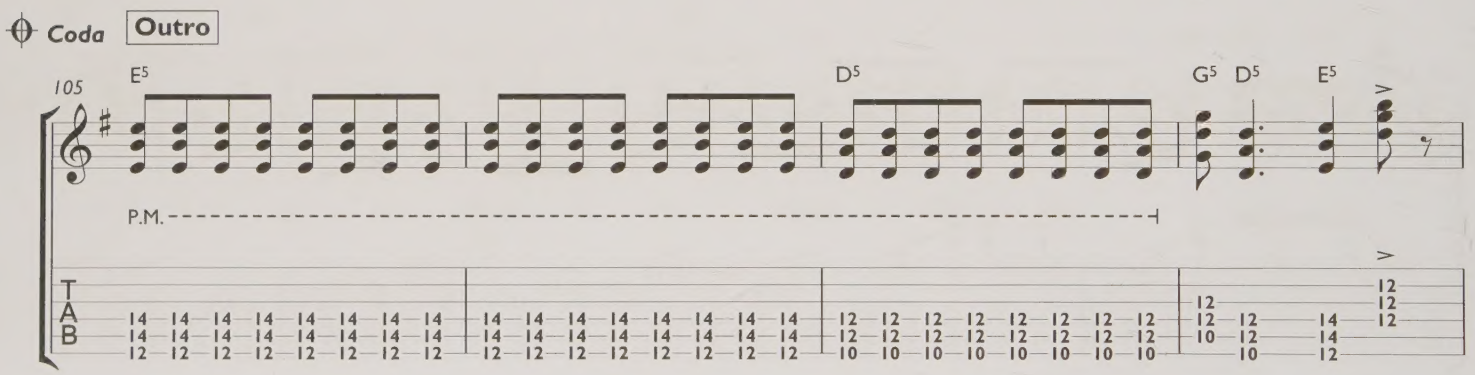

49 (105)
E5
D5
G5 D5 E5
P.M.
I need some - one to show me the things in life that I can't find.
T
A
B

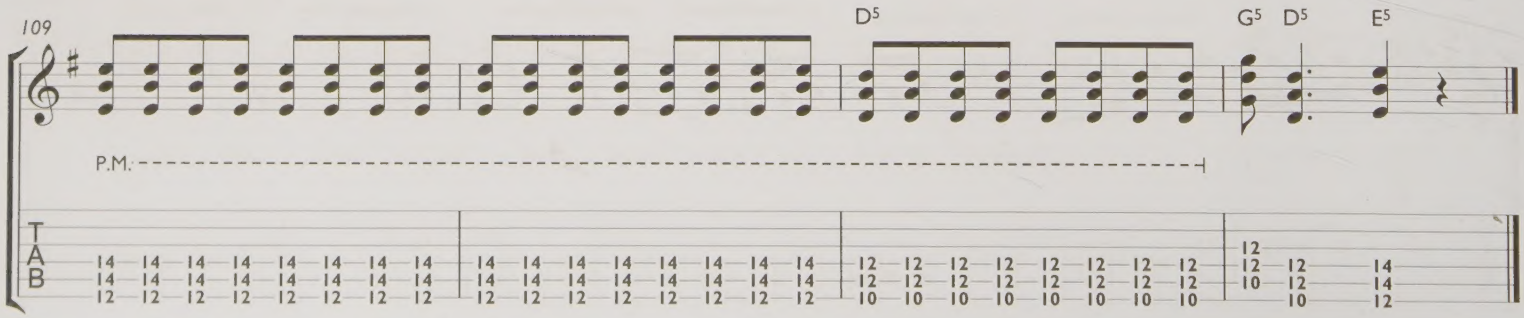

53 (109)
D5
G5 D5 E5
P.M.
I can't see the things that make true hap - pi - ness I must be blind.
T
A
B


Solo
57 (113)
E5
D5
G5 D5 E5
ff
1 1/2
T A B
61 (117)
D5
G5 D5 E5
8va
1/2 1/2
65 (121)
(8)
D5
G5 D5 E5
full
69 (125)
D5
G5 D5 E5
full


Riff
73 (129)
E5
D5
G5
D5
E5
f
P.M.
T
A
B


D. 𝄋 al Coda
with repeats
77 (133)
D5
G5
D5
E5
P.M.
T
A
B

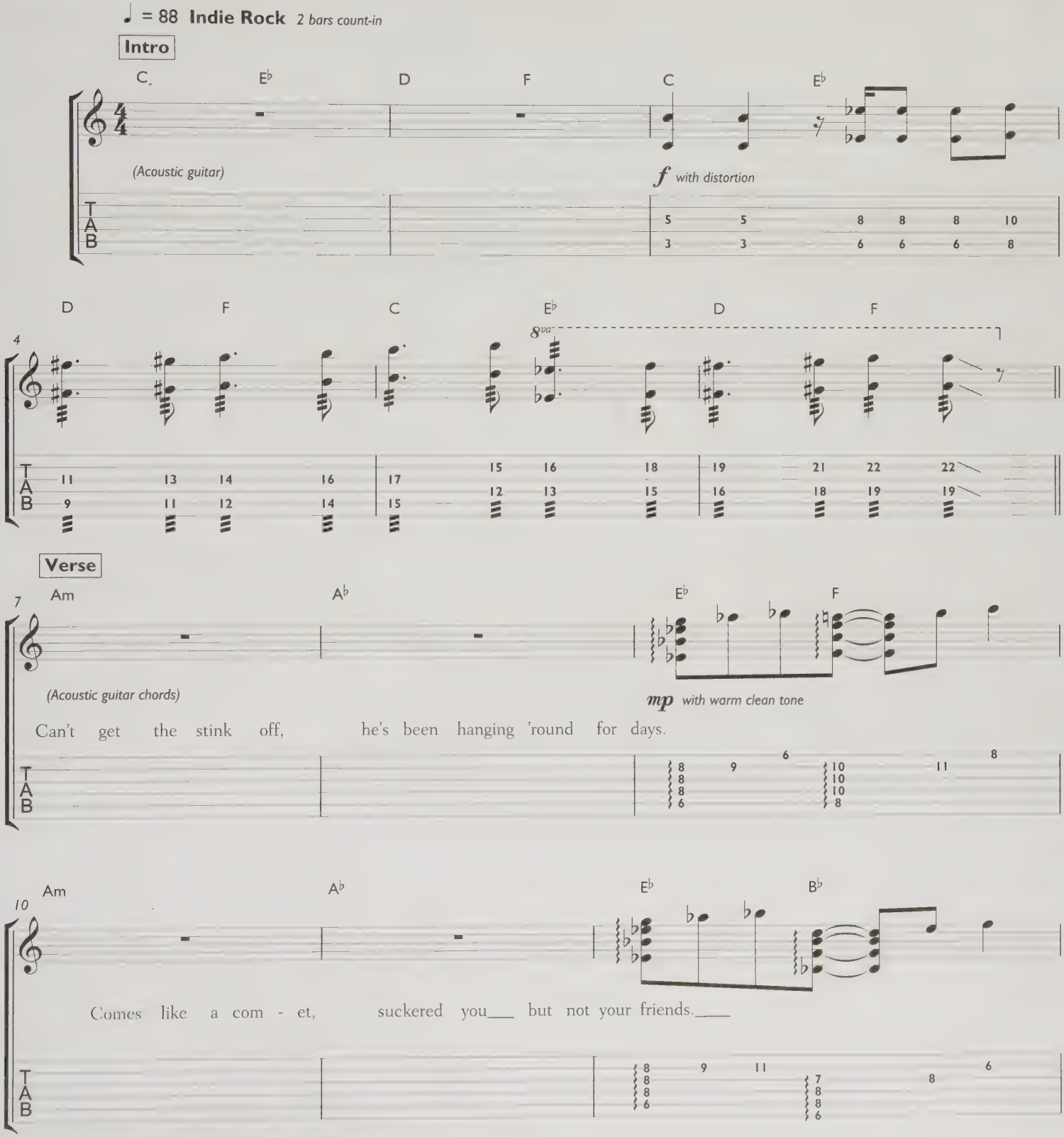

Coda
Outro
105
E5
D5
G5
D5
E5
P.M.
T
A
B


109
D5
G5
D5
E5
P.M.
T
A
B

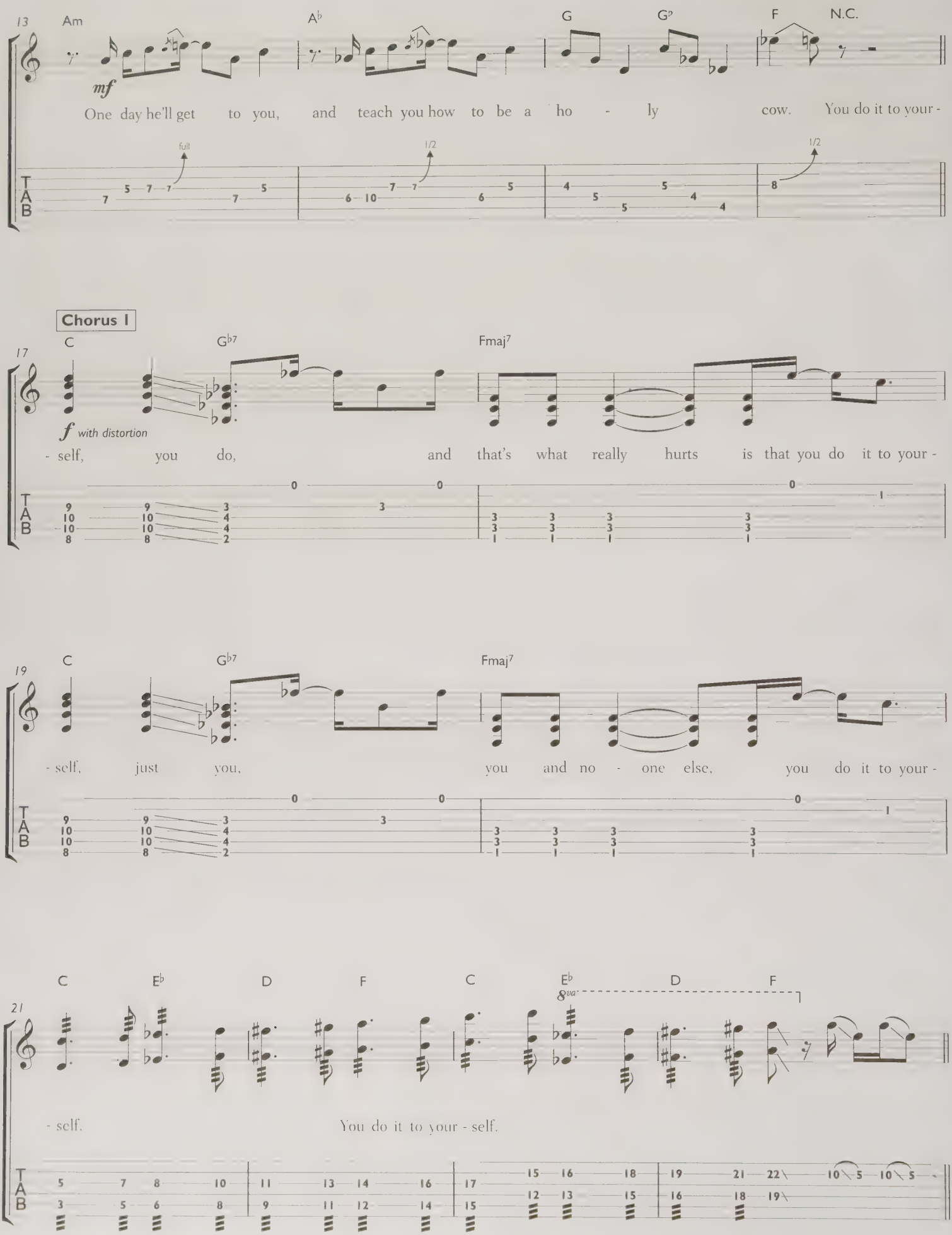
JUST

Radiohead
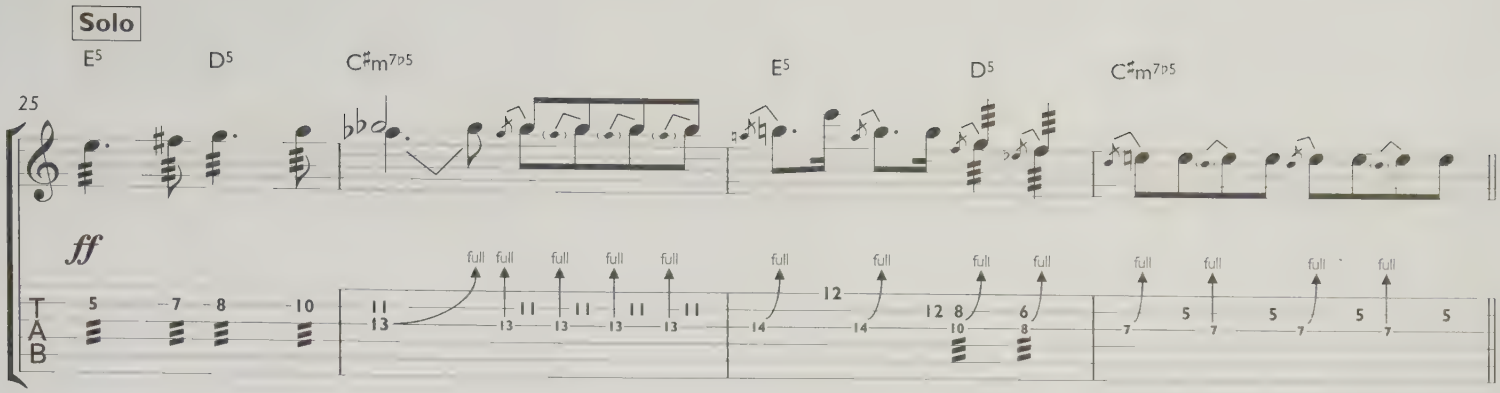
Words and Music by Thomas Yorke, Jonathan Greenwood, Colin Greenwood, Edward O'Brien and Philip Selway

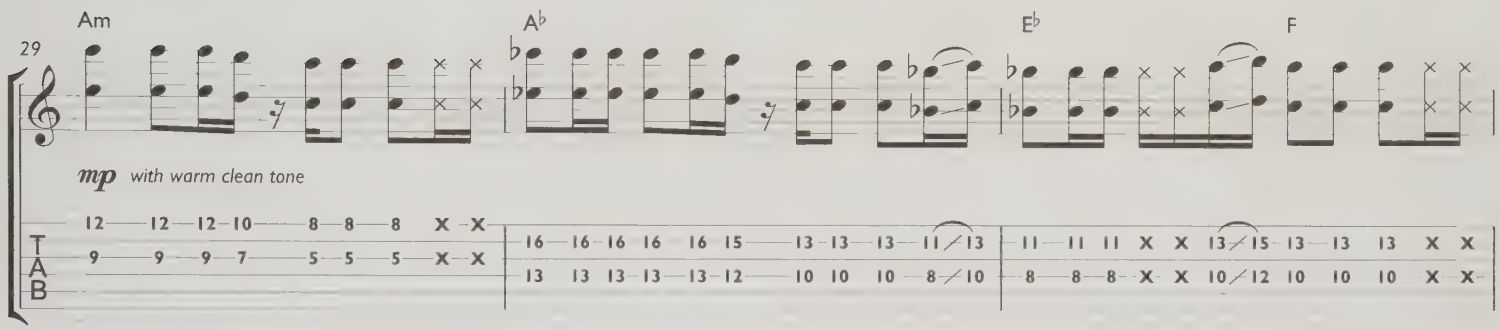


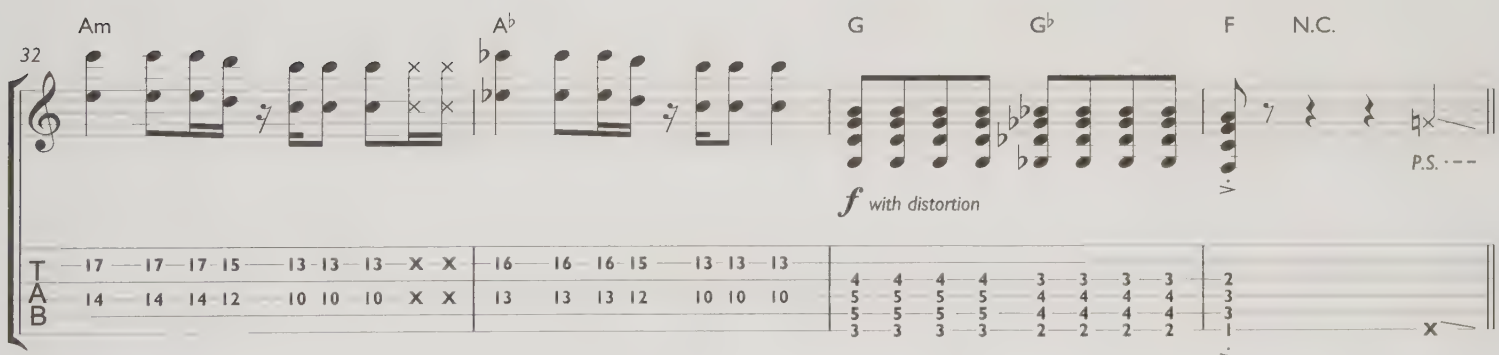
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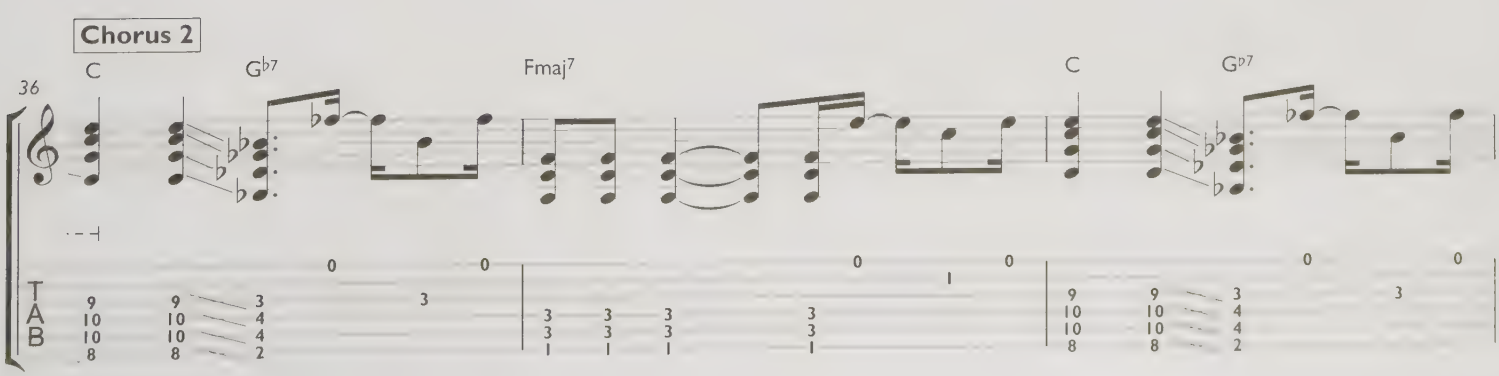


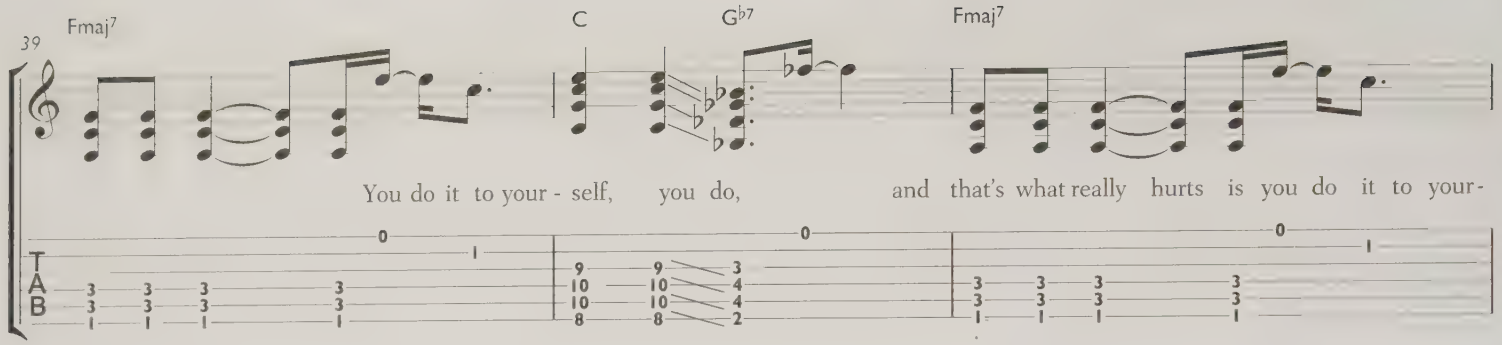
www.trinityrock.com

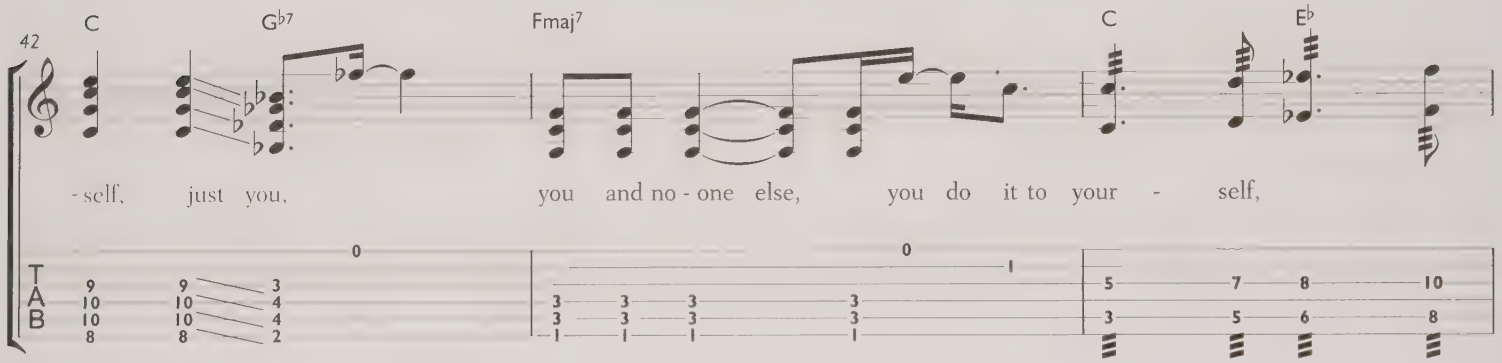

Solo
E5
D5
C#m7b5
E5
D5
C#m7b5
25
ff
full

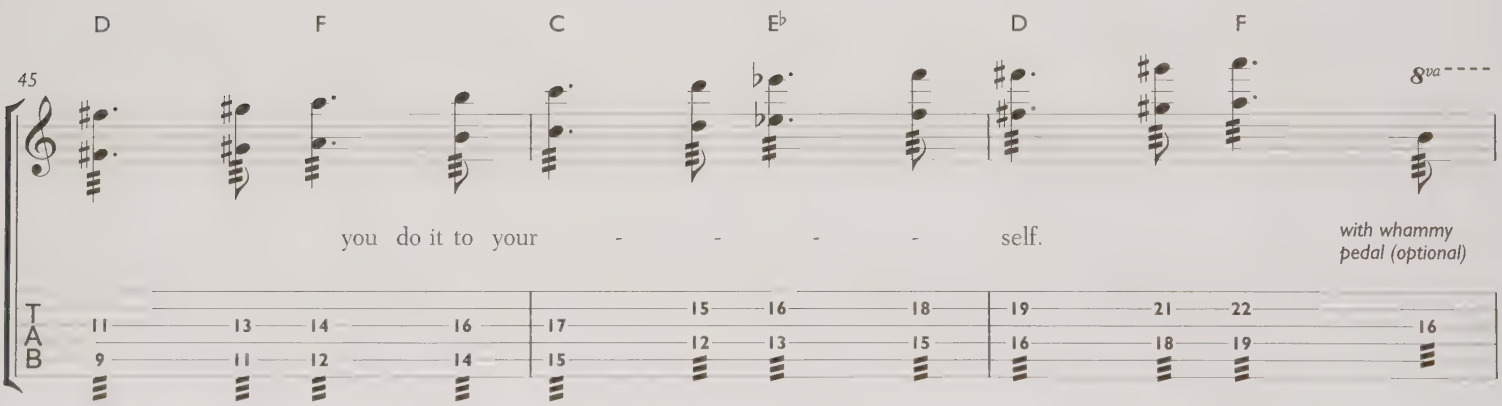

Am
Ab
Eb
F
29
mp with warm clean tone

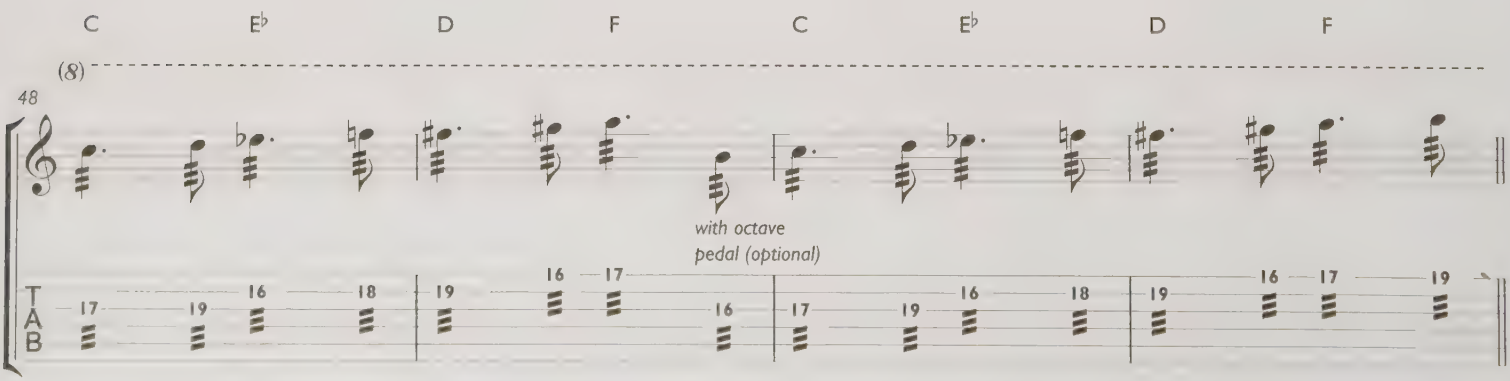

Am
Ab
G
Gb
F
N.C.
32
f with distortion
P.S.


Chorus 2
C
Gb7
Fmaj7
C
Gp7
36

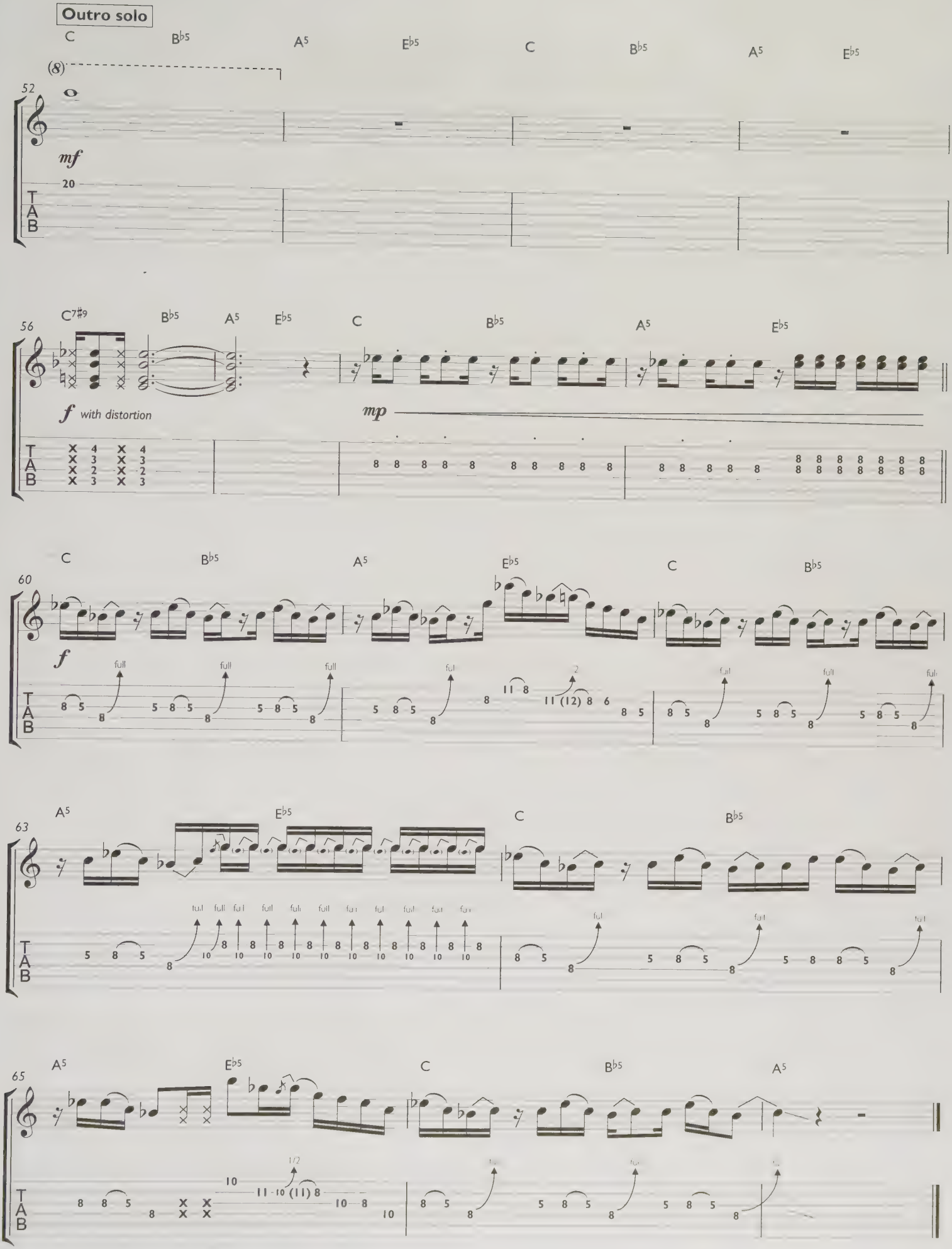








www.trinityrock.com


Outro solo
C
B♭5
A5
E♭5
C
B♭5
A5
E♭5
(8)
52
mf
20
T
A
B
C7♯9
B♭5
A5
E♭5
C
B♭5
A5
E♭5
56
f with distortion
mp
C
B♭5
A5
E♭5
C
B♭5
60
f
full
A5
E♭5
C
B♭5
63
A5
E♭5
C
B♭5
65
A5
E♭5
C
B♭5
A5

PLACE YOUR HANDS

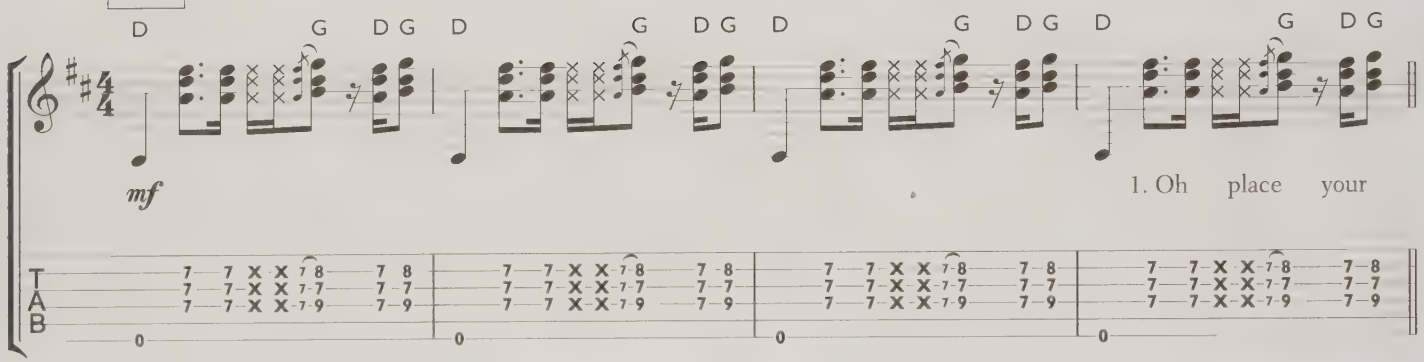
Reef

Words and Music by Gary Stringer, John Bessant, Dominic Greensmith and Kenwyn House
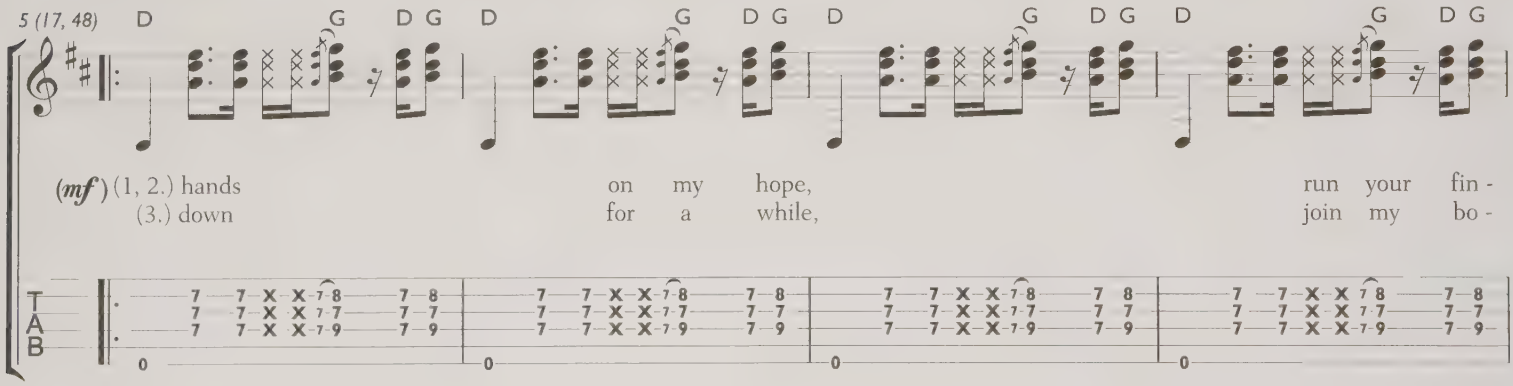
Drop D tuning (tune low E down to D)
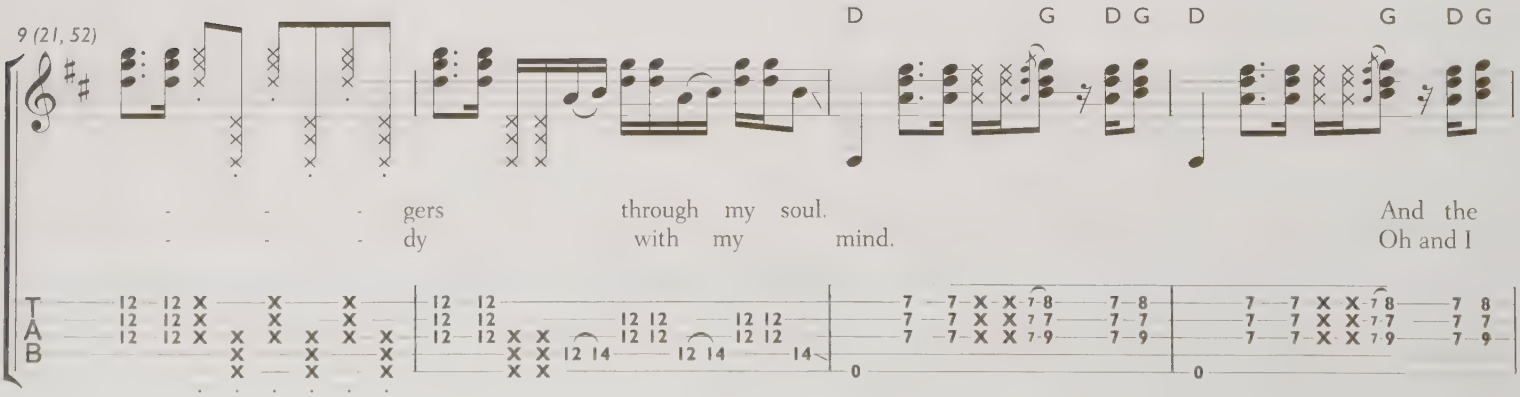
♩ = 110 **Rock** *2 bars count-in*

Intro
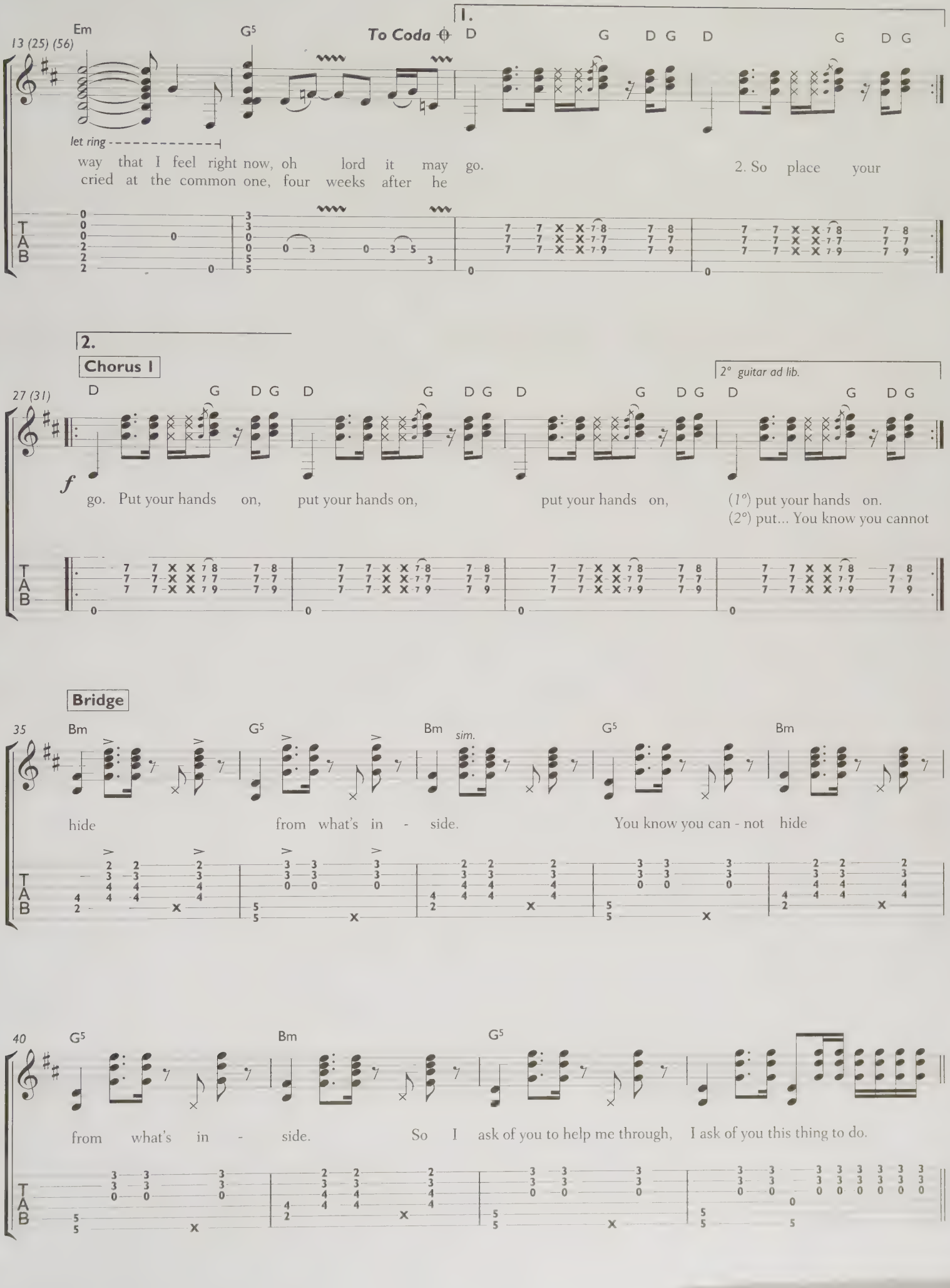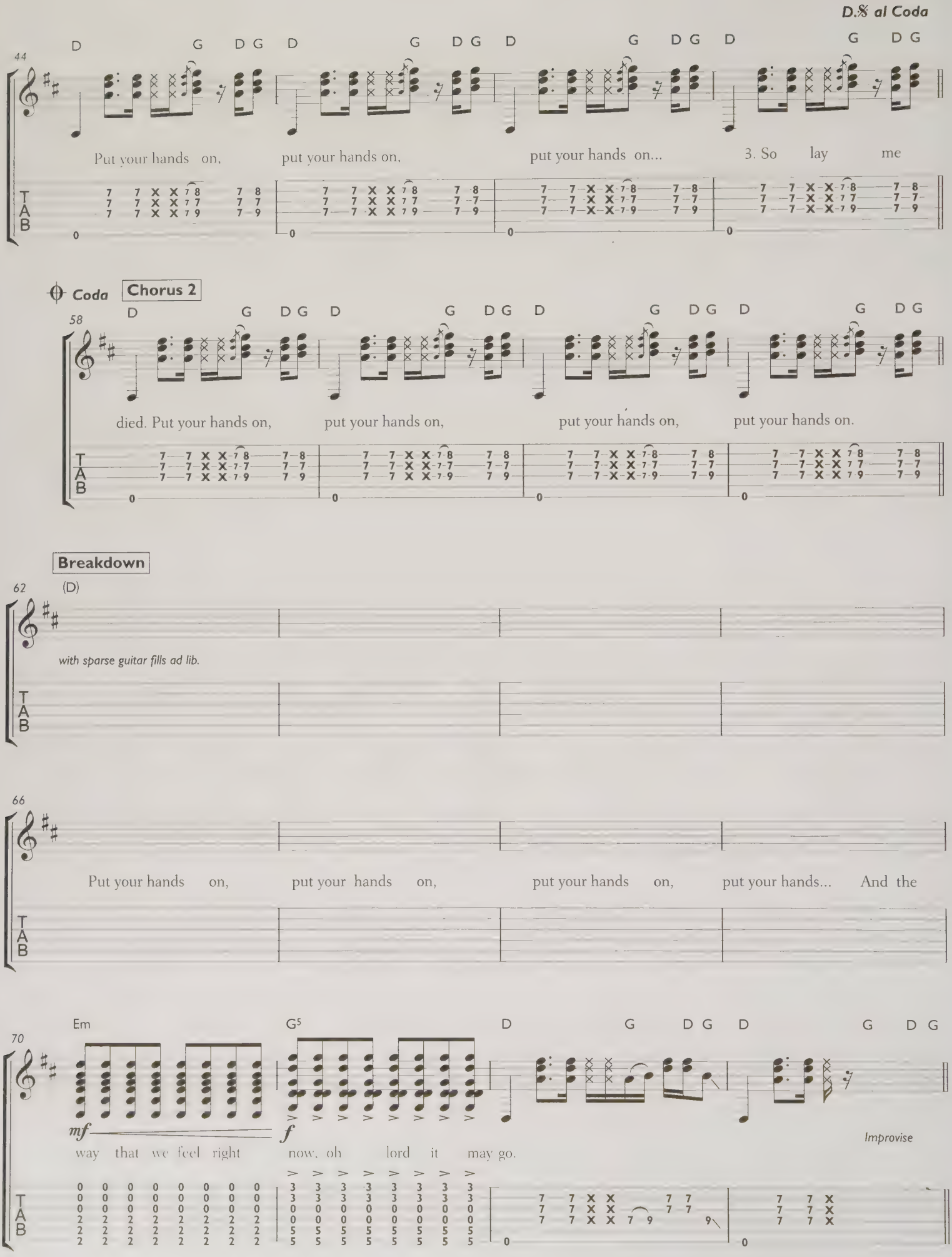


Verses

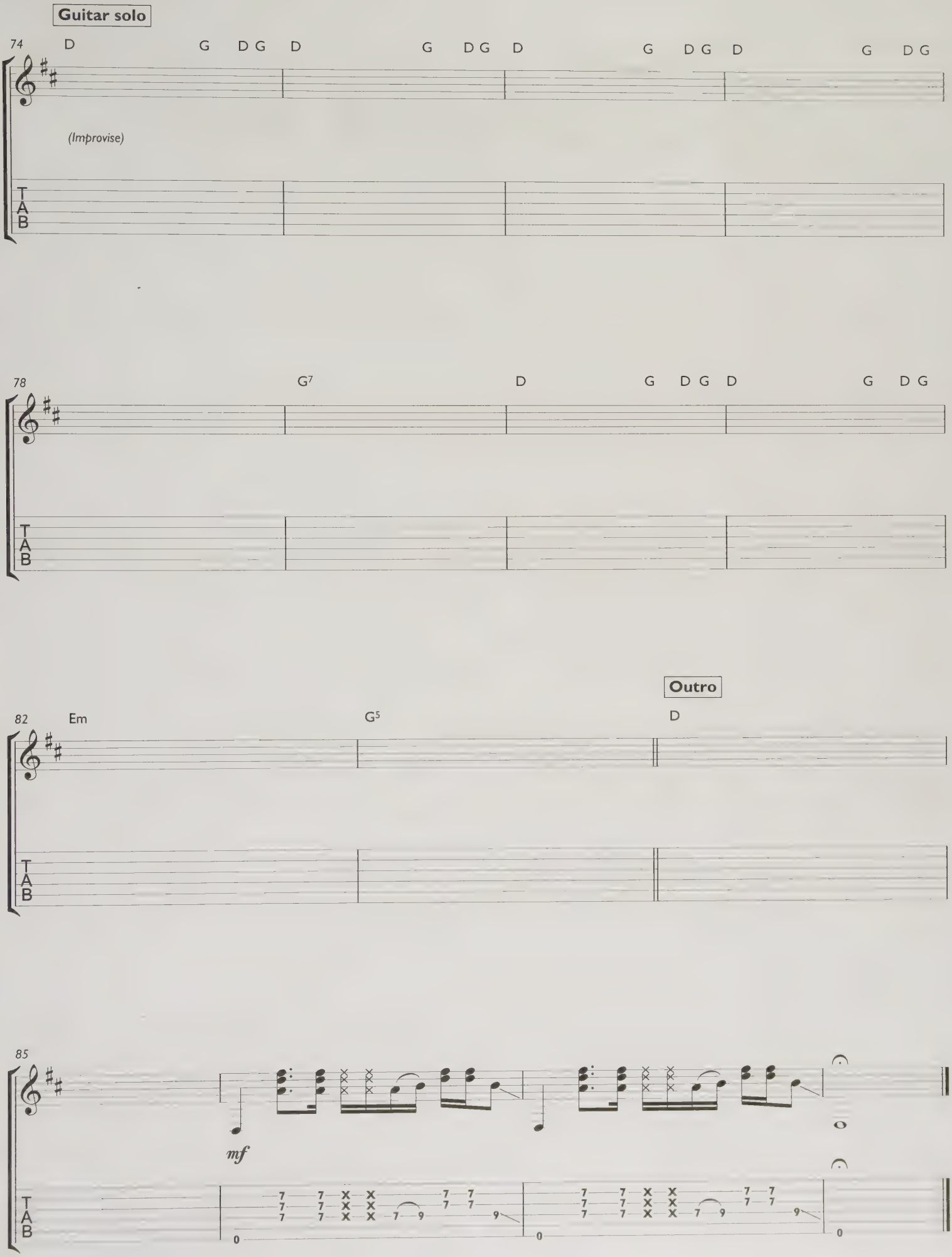




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13 (25) (56)
Em
G5
To Coda
1.
D
G
D G
D
G
D G
let ring
way that I feel right now, oh lord it may go.
cried at the common one, four weeks after he
2. So place your
2.
Chorus 1
2° guitar ad lib.
27 (31)
D
G
D G
f
go. Put your hands on, put your hands on,
put your hands on,
(1°) put your hands on.
(2°) put... You know you cannot
Bridge
35
Bm
G5
sim.
hide from what's in - side.
You know you can - not hide
40
from what's in - side.
So I ask of you to help me through, I ask of you this thing to do.
TAB


D.S. al Coda
44
D G D G D G D G D G D G
Put your hands on, put your hands on, put your hands on... 3. So lay me
Coda
Chorus 2
58
D G D G D G D G D G D G
died. Put your hands on, put your hands on, put your hands on, put your hands on.
Breakdown
62
(D)
with sparse guitar fills ad lib.
66
Put your hands on, put your hands on, put your hands on, put your hands... And the
70
Em G5 D G D G D G
mf f
way that we feel right now, oh lord it may go.
Improvise
T A B


Guitar solo
74
D
G
D G
D
G
D G
D
G
D G
D
G
D G
(Improvise)
T
A
B
78
G7
D
G
D G
D
G
D G
T
A
B
Outro
82
Em
G5
D
T
A
B
85
mf
T
A
B

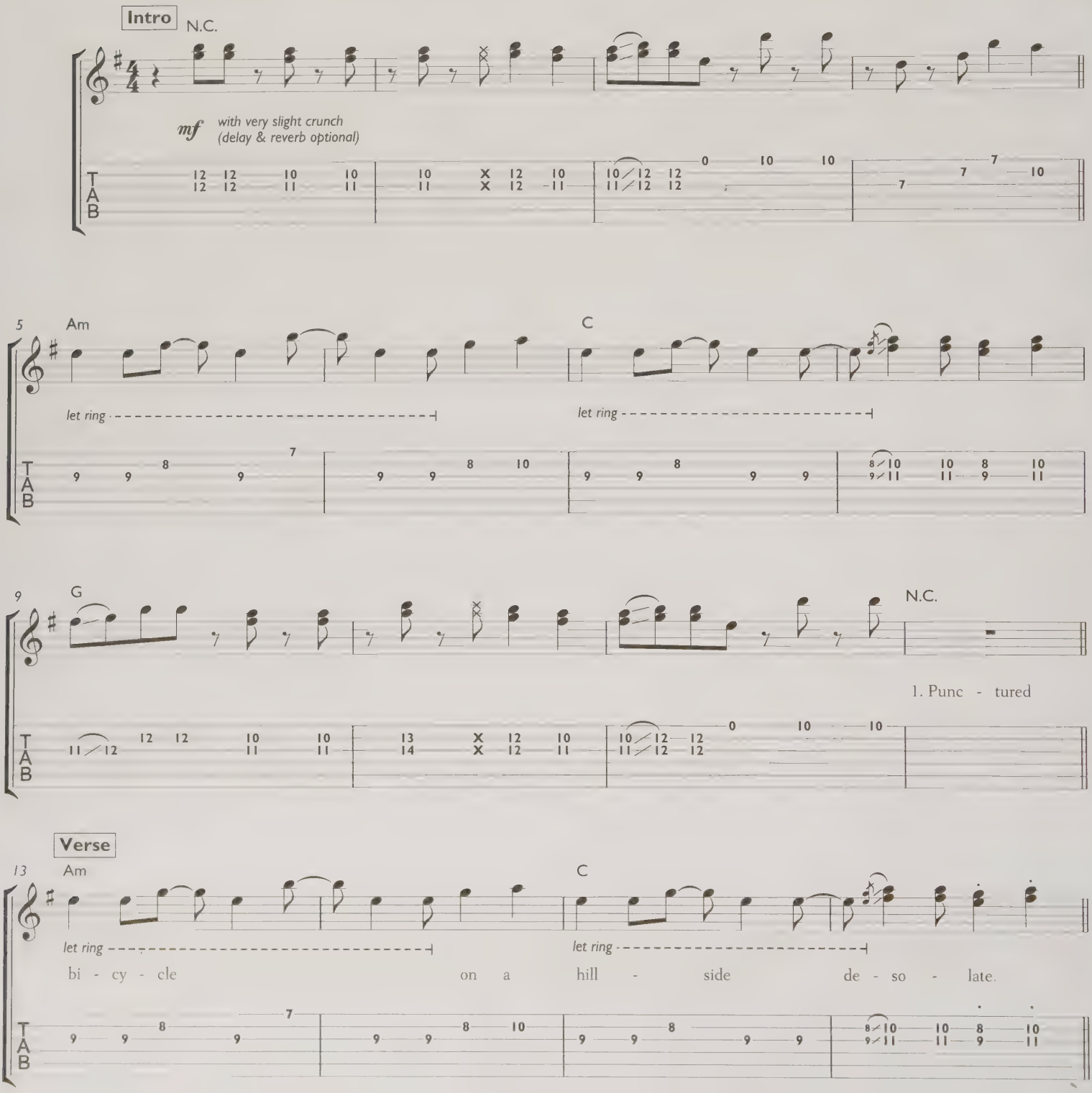
TRACK 9 TRACK 10
demo backing

THIS CHARMING MAN

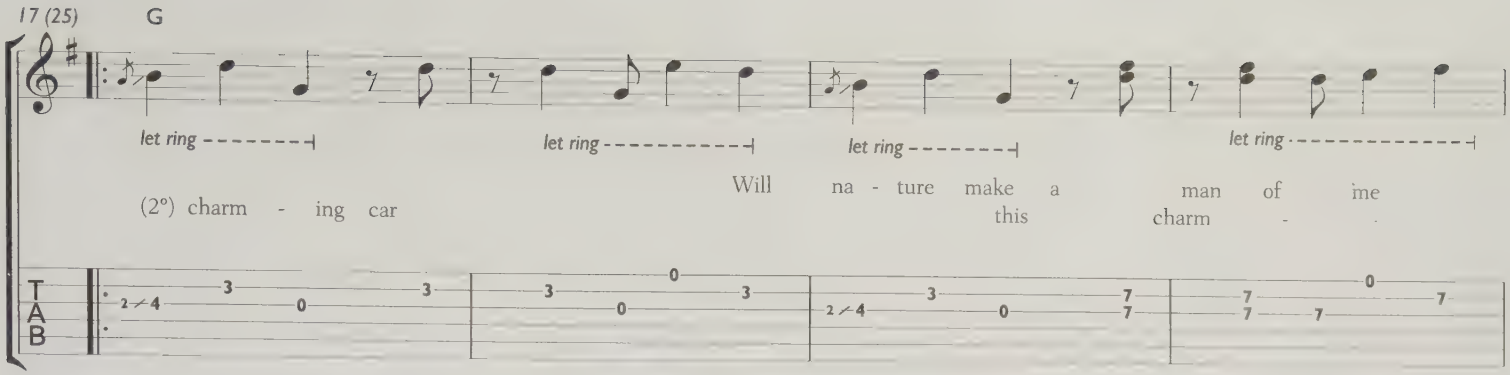
The Smiths

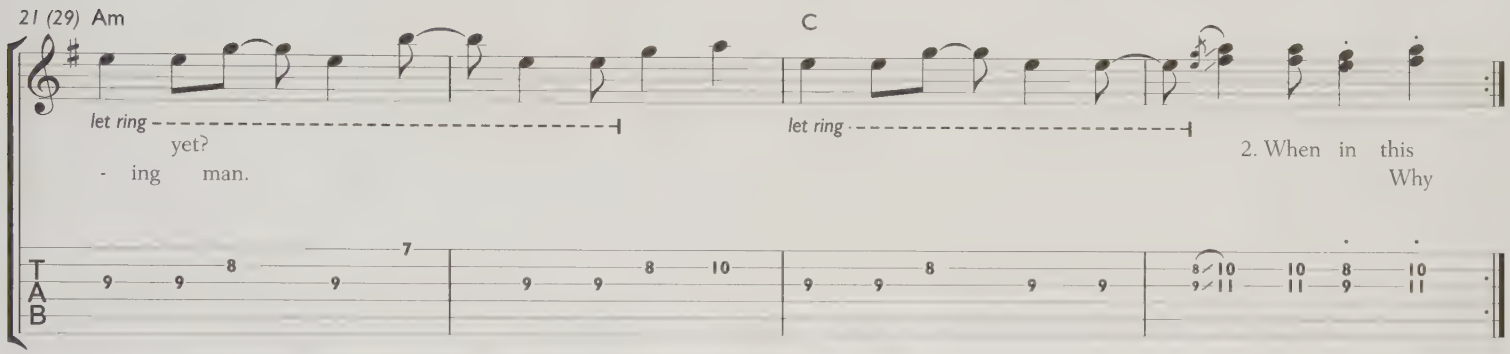
Words and Music by Steven Morrissey and Johnny Marr

♩ = 208 **Indie Rock** *2 bars count-in*

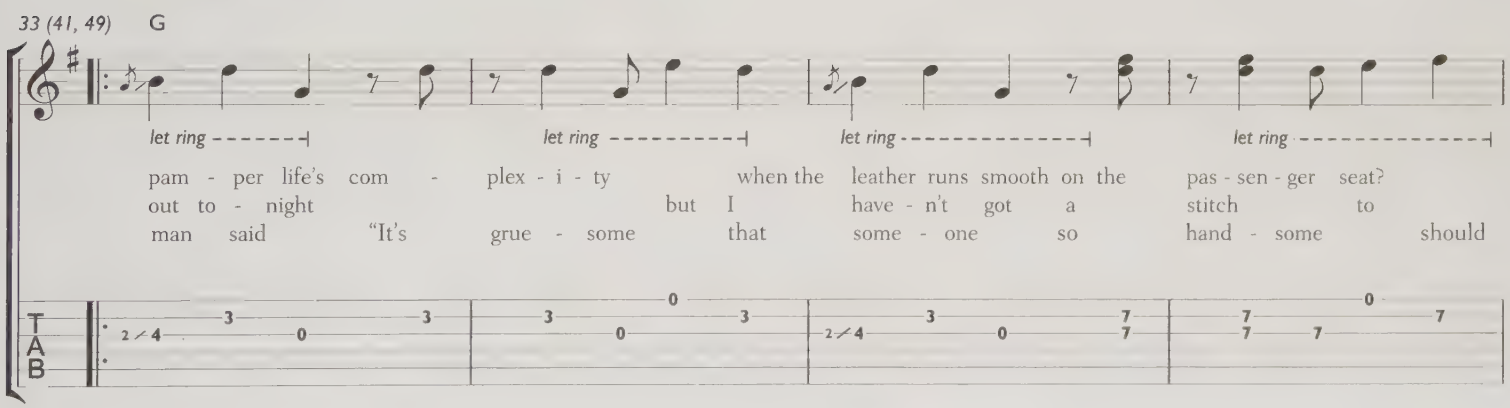


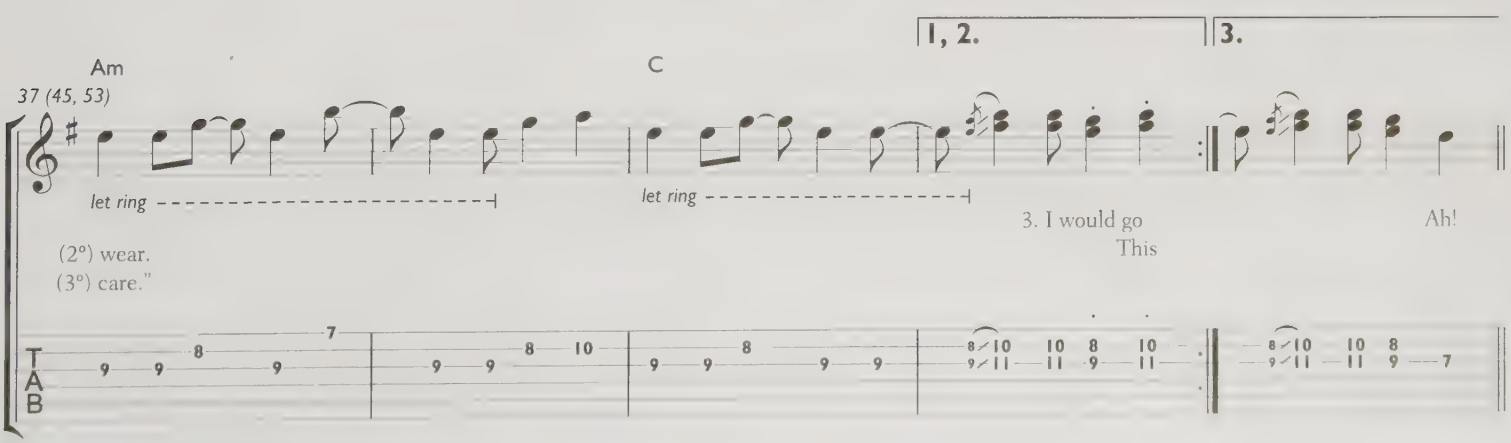
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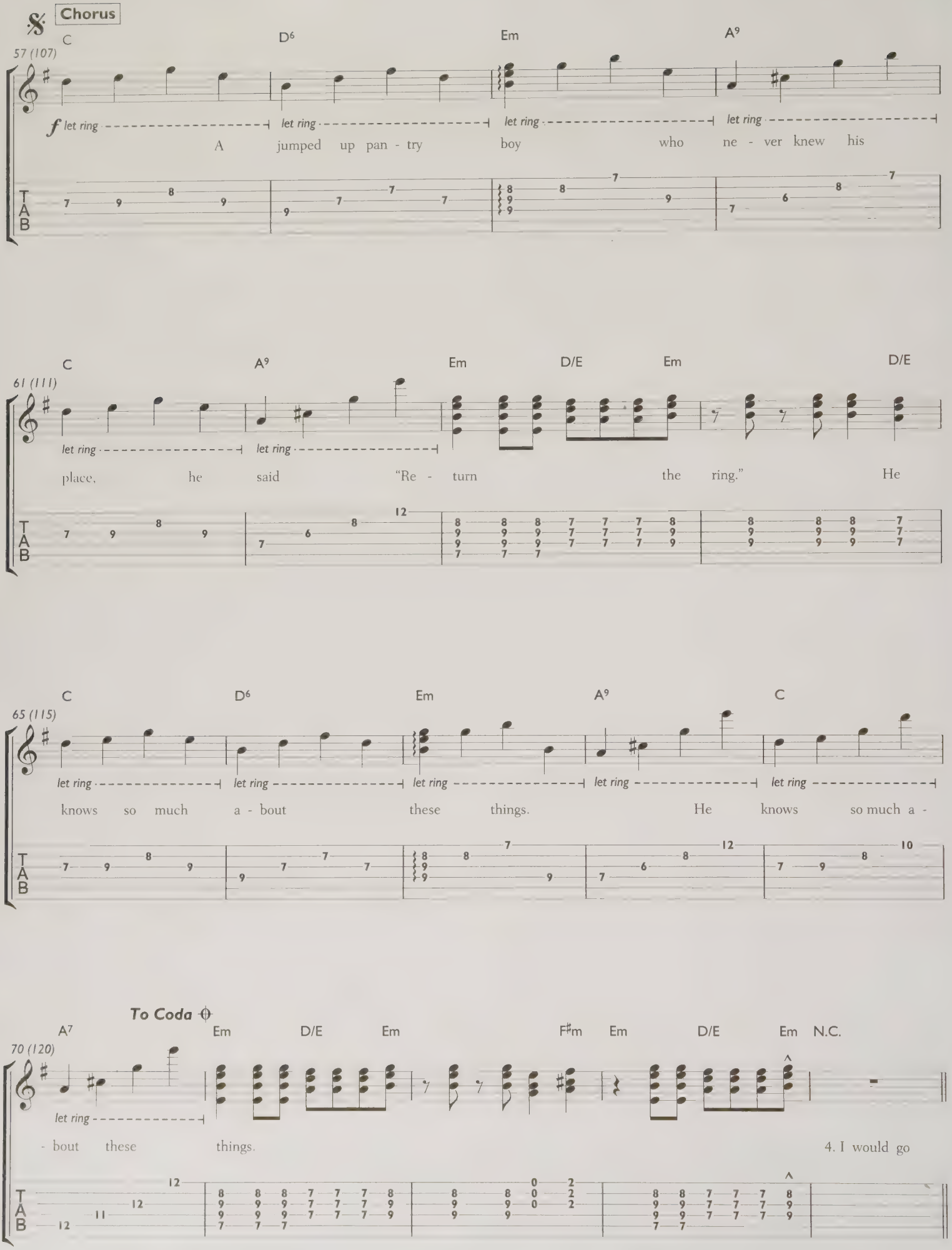

17 (25)
G
let ring
let ring
let ring
let ring
Will na - ture make a man of me
(2°) charm - ing car this charm -
T
A
B

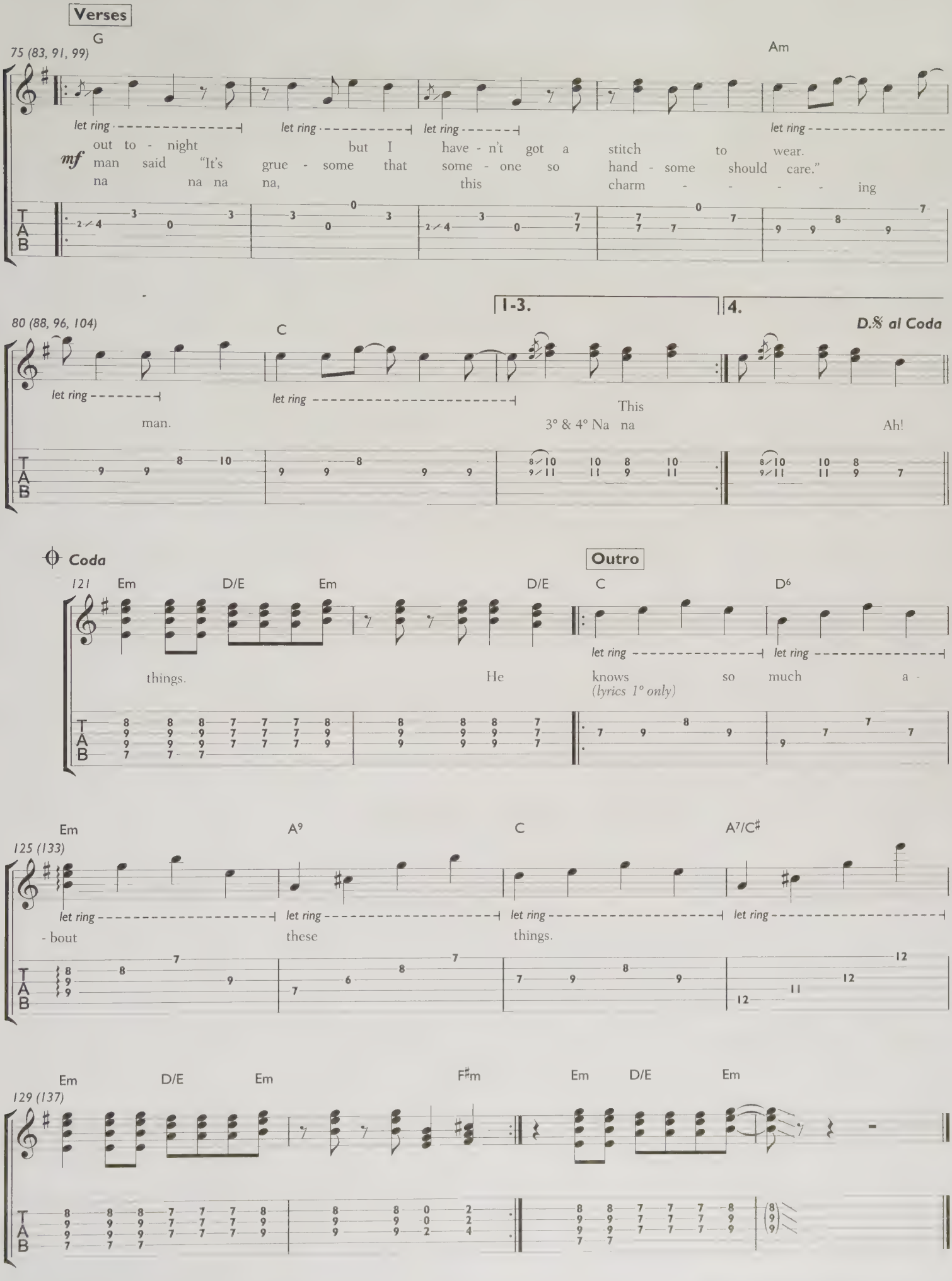

21 (29)
Am
C
let ring
let ring
yet?
- ing man.
2. When in this
Why
T
A
B

Verses


33 (41, 49)
G
let ring
let ring
let ring
let ring
pam - per life's com - plex - i - ty when the leather runs smooth on the pas - sen - ger seat?
out to - night but I have - n't got a stitch to
man said "It's grue - some that some - one so hand - some should
T
A
B


1, 2.
3.
Am
C
37 (45, 53)
let ring
let ring
3. I would go
This
Ah!
(2°) wear.
(3°) care."
T
A
B


Chorus
C
D6
Em
A9
57 (107)
f let ring
let ring
let ring
let ring
A jumped up pan - try boy who ne - ver knew his
C
A9
Em
D/E
Em
D/E
61 (111)
let ring
let ring
place, he said "Re - turn the ring." He
C
D6
Em
A9
C
65 (115)
let ring
let ring
let ring
let ring
let ring
knows so much a - bout these things. He knows so much a -
To Coda
A7
Em
D/E
Em
F♯m
Em
D/E
Em
N.C.
70 (120)
let ring
- bout these things.
4. I would go
T
A
B


Verses
G
75 (83, 91, 99)
Am
let ring
let ring
let ring
let ring
mf
out to - night but I have - n't got a stitch to wear.
man said "It's grue - some that some - one so hand - some should care."
na na na na, this charm - - - - ing
1-3.
4.
D.S. al Coda
80 (88, 96, 104)
C
let ring
let ring
man.
This
3° & 4° Na na
Ah!
Coda
Outro
121
Em
D/E
Em
D/E
C
D6
let ring
let ring
things.
He
knows so much a -
(lyrics 1° only)
Em
A9
C
A7/C♯
125 (133)
let ring
let ring
let ring
let ring
- bout
these
things.
Em
D/E
Em
F♯m
Em
D/E
Em
129 (137)

TECHNICAL FOCUS

ALBATROSS

In your exam, you will be assessed on the following technical elements:

1 Bends

Several different types of string bends are used in 'Albatross'. It is important that all note bends are in tune and reach their target notes. Grace note bends (in, for example, bar 17) should be played on the beat and generally rise quickly to the target pitch.

Pre-bends (such as the first bend in bar 21) should be bent to the target pitch before the note is played, and then released in the rhythm indicated. Again, take care to play these in tune – a skill which requires plenty of practice.

Rhythmic bends (indicated by bends between full-size notes, such as in bar 17) should be played fluidly in the rhythm shown.

2 Working with another guitar part

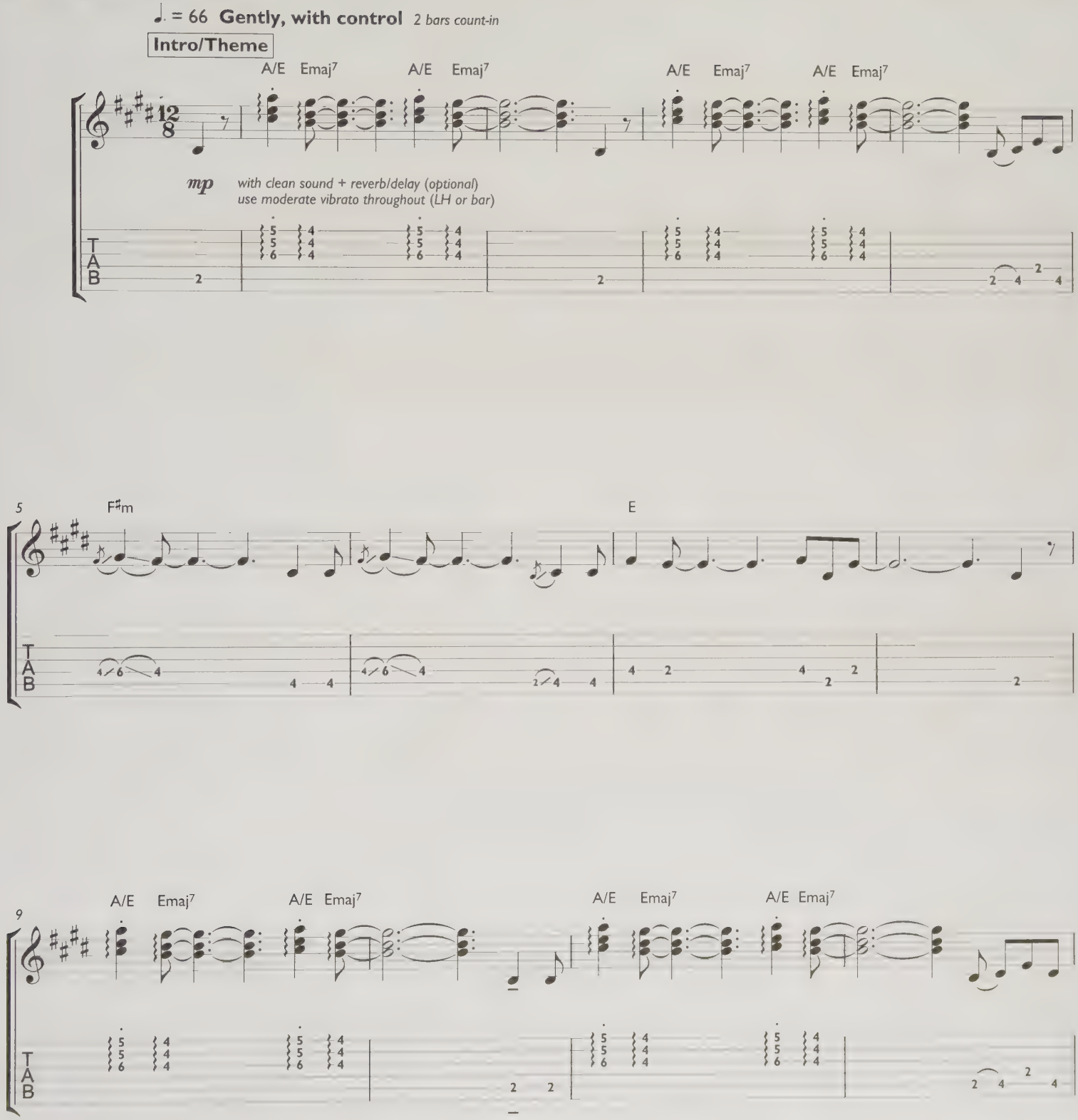
'Albatross' contains passages (in Section 2, for example) which are played in harmony with a second guitar part. These sections will sound best if you pay close attention to matching exactly the rhythms, lengths of notes, and speed of bends with the guitar part on the backing track. You should also listen carefully to the intonation.

3 Slide guitar imitation

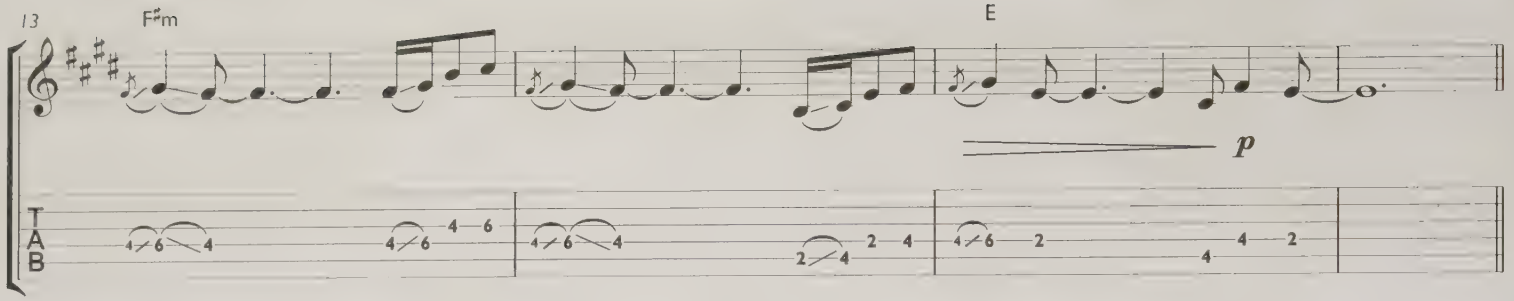
The section beginning at bar 17 uses a standard guitar technique to imitate the sound of slide guitar. Listen to recordings of slide guitars to know what you are aiming for. Bends on adjacent strings (in bars 33–34, for example) should flow into each other and you should aim for a fluid *legato* feel. This is more difficult to achieve high up the fret board, especially if you have large fingers, and requires practice. Aim for the same fluidity with slides and hammer-ons as with bends, whether they occur as grace notes or within the rhythm of the song.
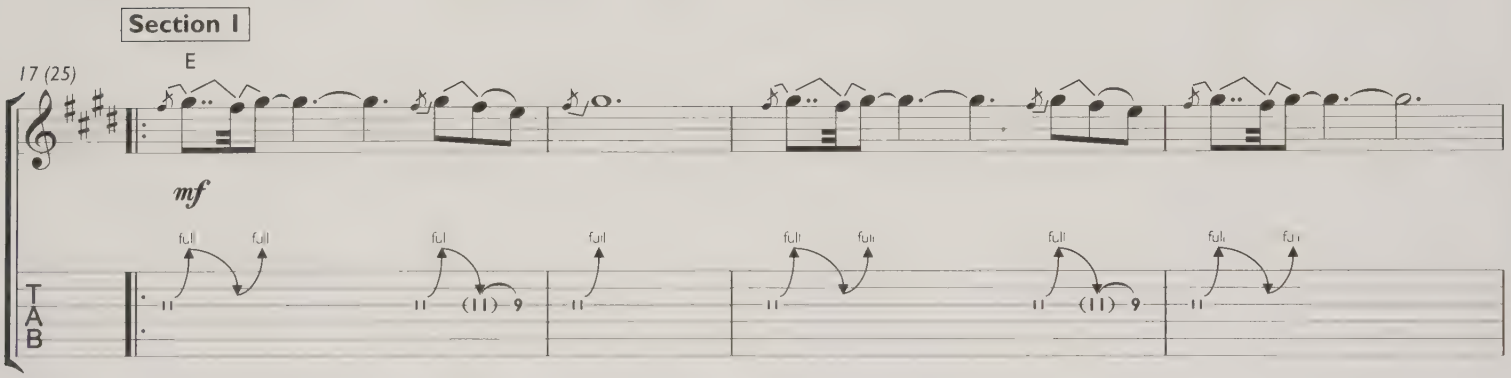
ALBATROSS
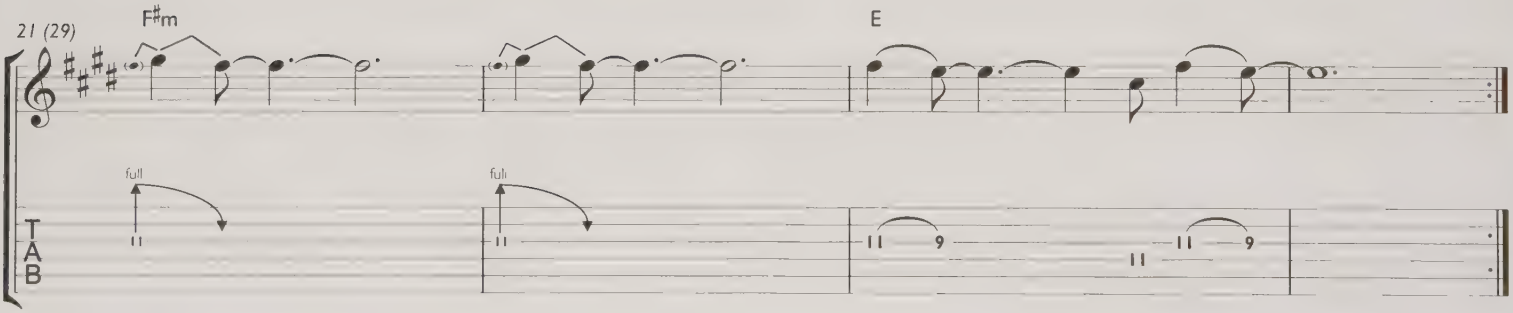
Fleetwood Mac
Music by Peter Green

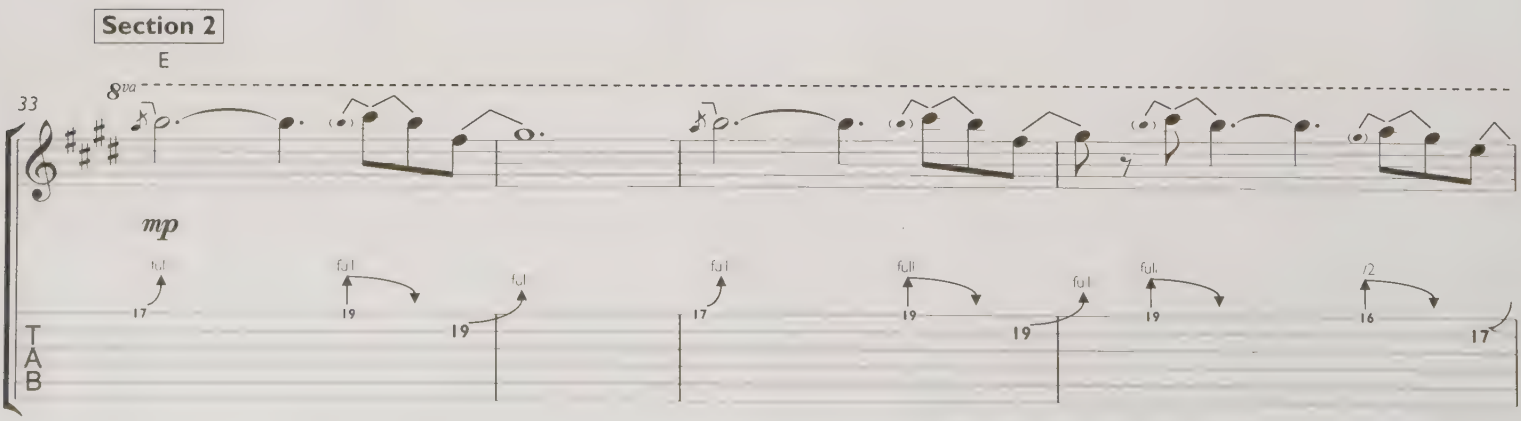


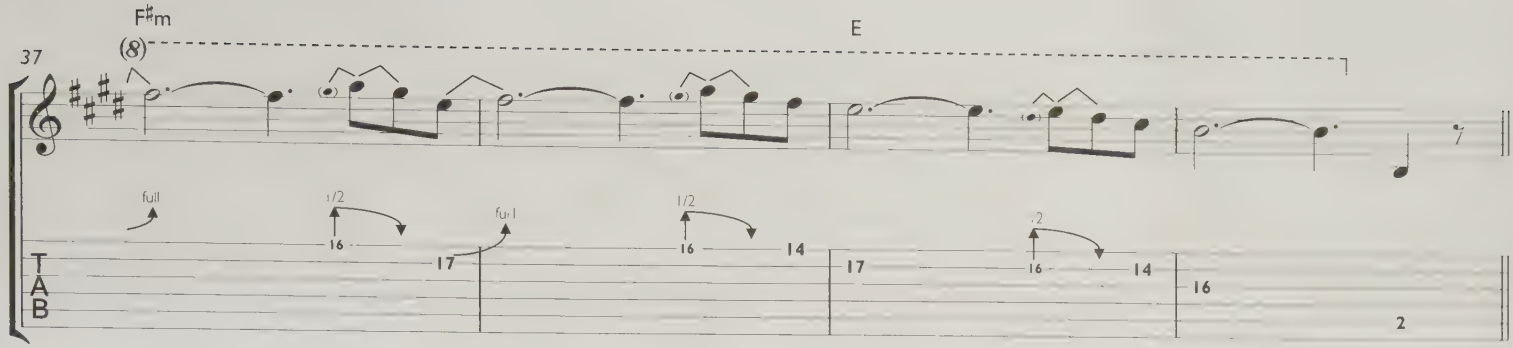
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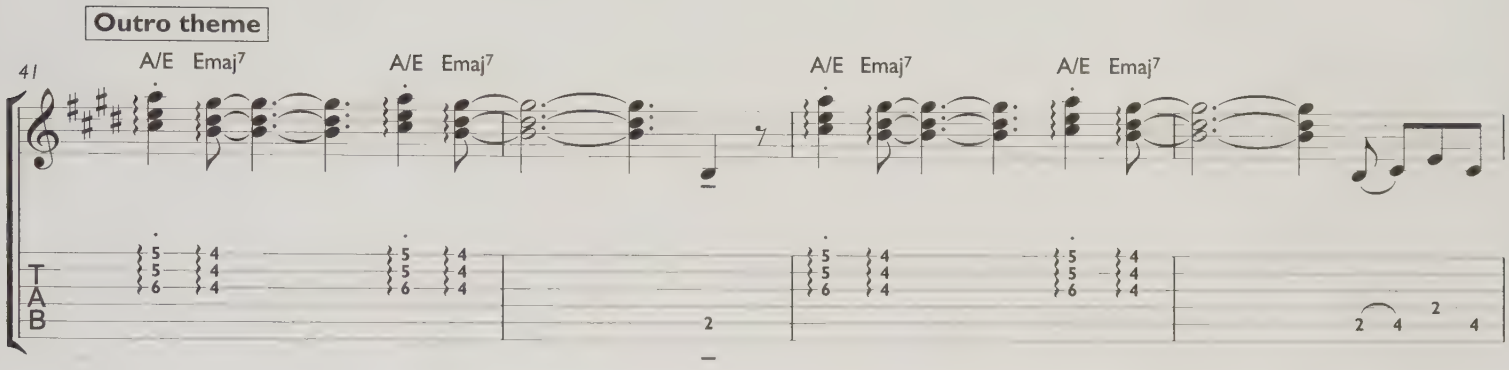

13
F♯m
E
p
T
A
B
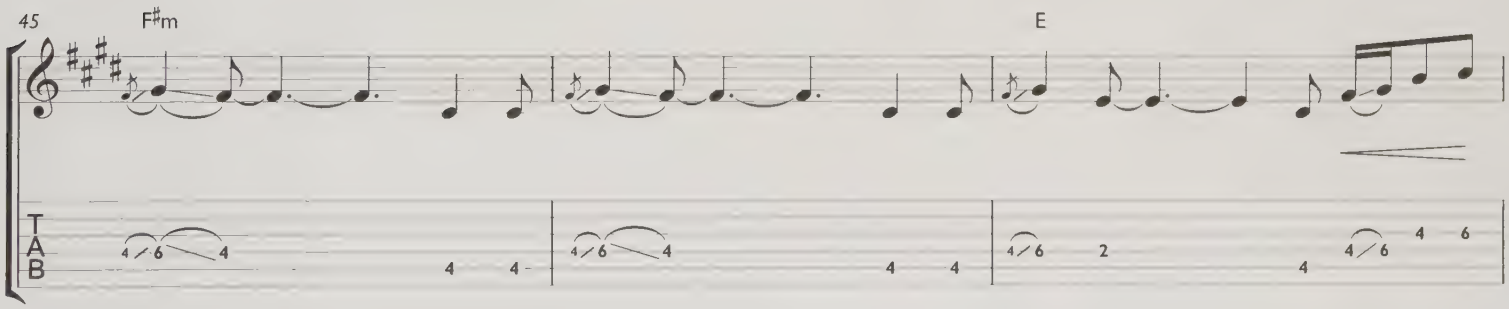

Section 1
17 (25)
E
mf
full
T
A
B
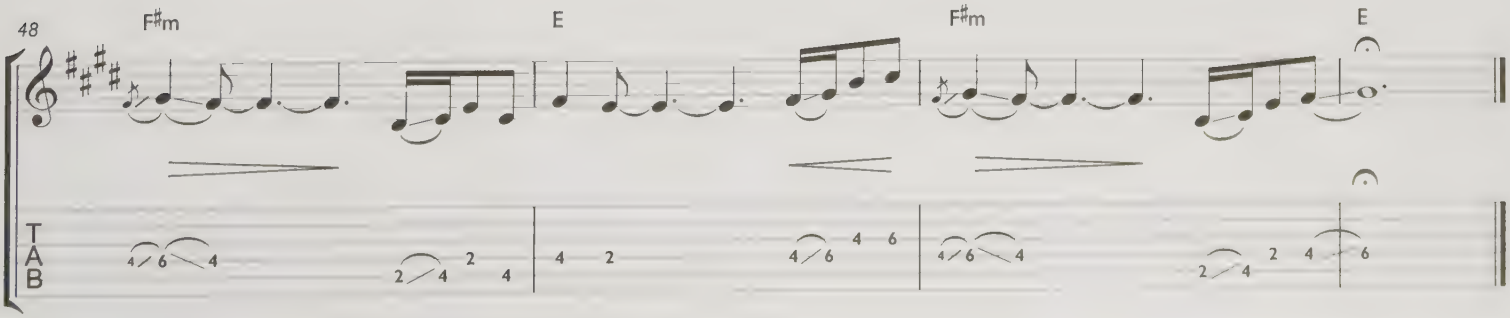

21 (29)
F♯m
E
full
T
A
B


Section 2
E
33
8va
mp
full
T
A
B


F♯m
E
37
(8)
full
1/2
full
1/2
1/2
T
A
B


Outro theme
41
A/E Emaj7
A/E Emaj7
A/E Emaj7
A/E Emaj7
T
A
B


45
F♯m
E
T
A
B


48
F♯m
E
F♯m
E
T
A
B

YOUR PAGE

NOTES

TECHNICAL FOCUS

SUPERMASSIVE BLACK HOLE

In your exam, you will be assessed on the following technical elements:

1 String skipping

The main riffs here (such as bars 9–12) incorporate leaps between the bottom E and the D strings. The challenge is to achieve a clean *legato* line and avoid striking either the A string or any other open strings. Very slight palm muting may help with this. You could also use slightly flatter fretting fingers to mute neighbouring strings.

2 Position shifts

In the pre-chorus, the first half of bar 27 is in seventh position, finishing with a B at the seventh fret. The next B (beat 3) should be played by the third finger, so that the sequence B–B♭–A is played in fifth position, with another quick shift to play the G on the last ♪. For players with reasonably large hands, this last shift may be avoided by starting the second half of the bar with the fourth finger, so that these four notes are played in fourth position (with the first finger stretching to play the final G).

3 Rhythmic trills

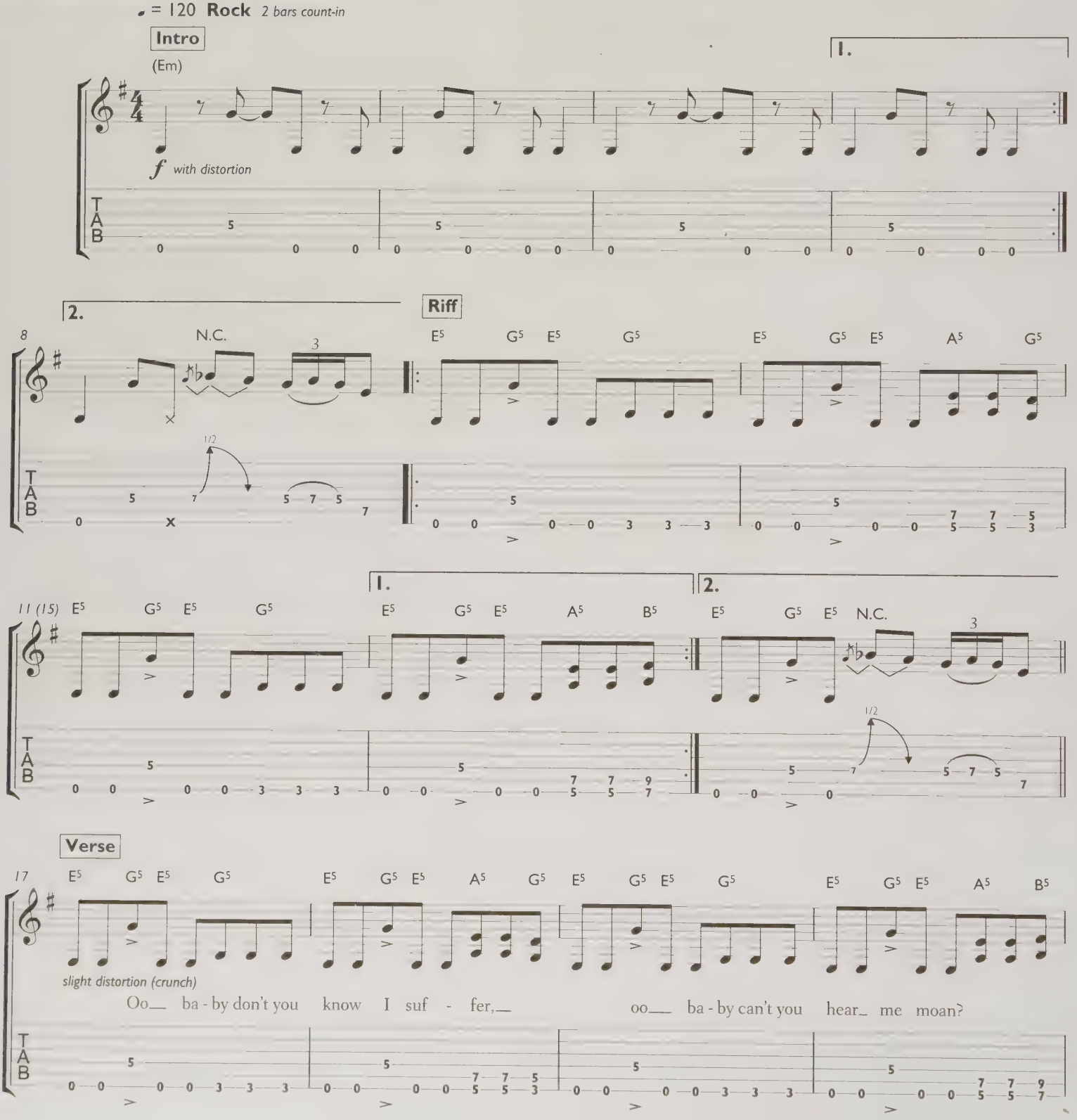
In the solo, the section consisting of alternating A and B♭s (starting in bar 49), is played by picking only once, and then alternating between A and B♭ using hammer-ons and pull-offs. This is much like a standard trill except that the notes should be played strictly in time. Aim to achieve a smooth, sustained line for the duration of the phrase. It is easier to do this with heavy distortion than with a clean sound, but nonetheless each hammer-on must have sufficient force to re-excite the string. Take care not to set other open strings ringing dissonantly if they are not muted.

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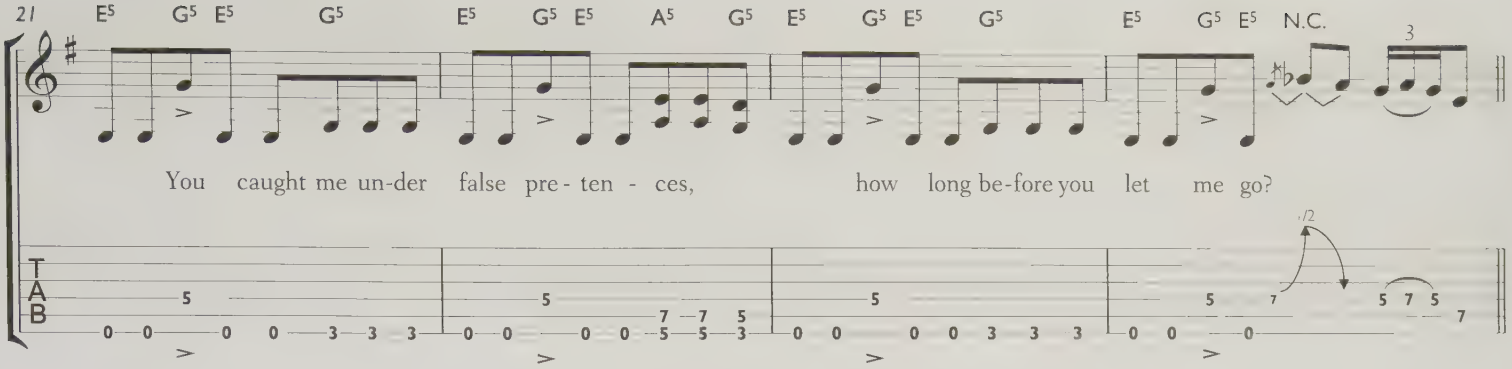
SUPERMASSIVE BLACK HOLE

TRACK 13 TRACK 14 demo backing

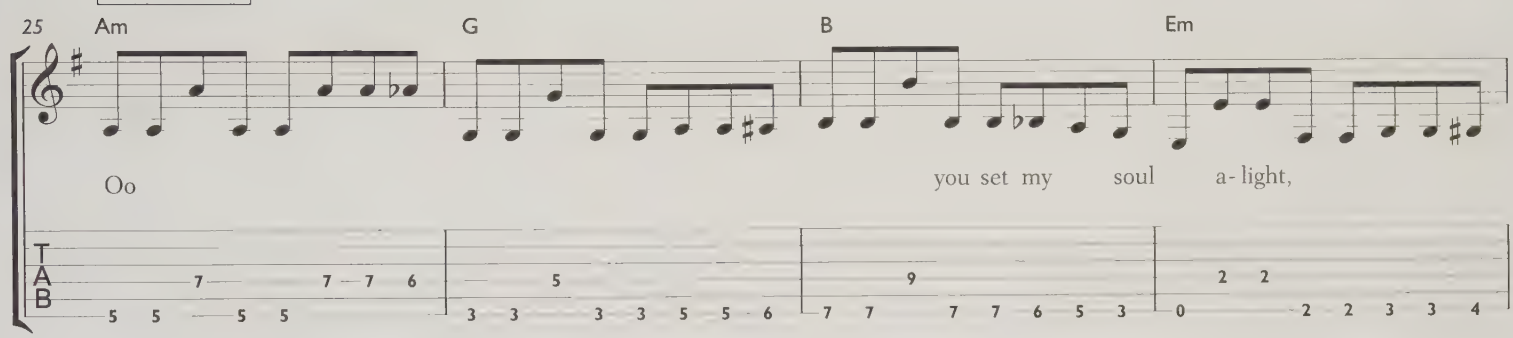
Muse
Words and Music by Matthew Bellamy

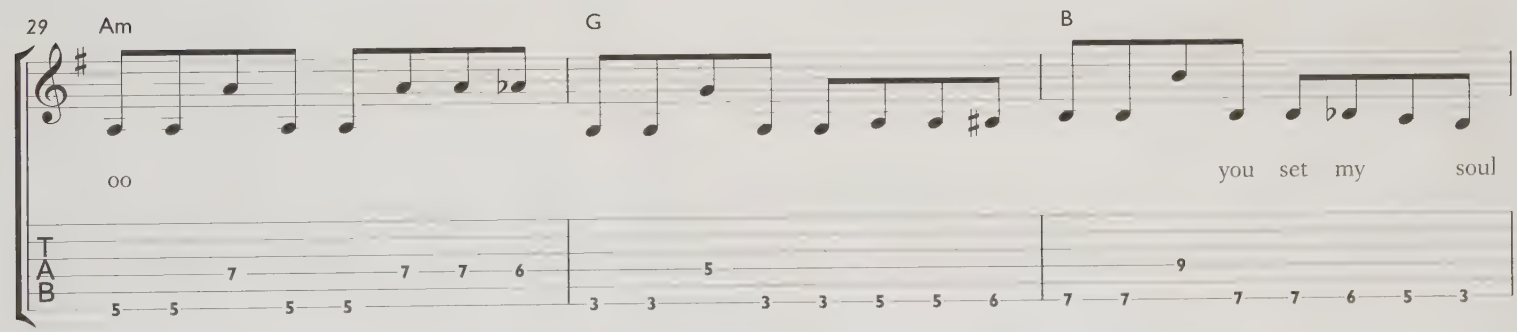


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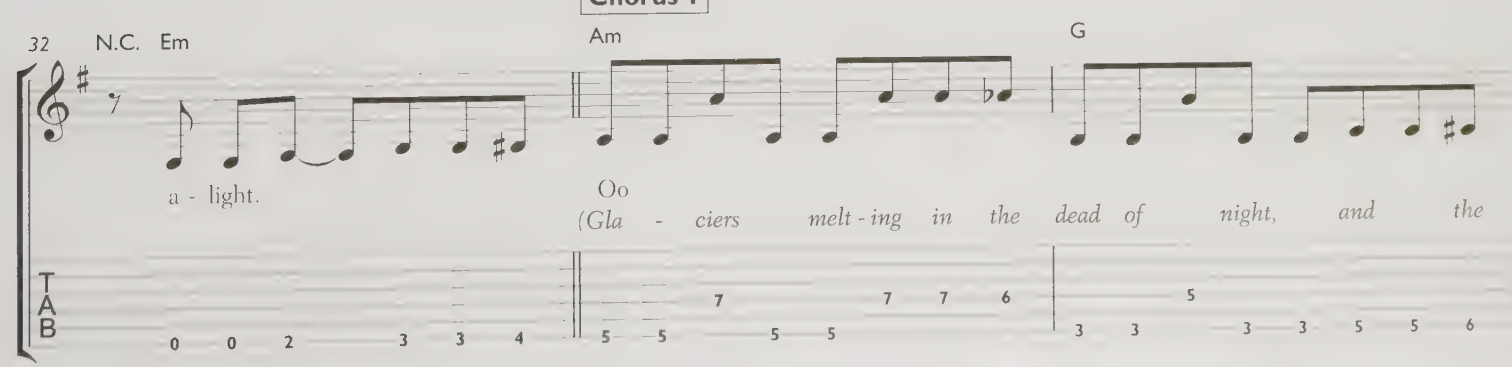


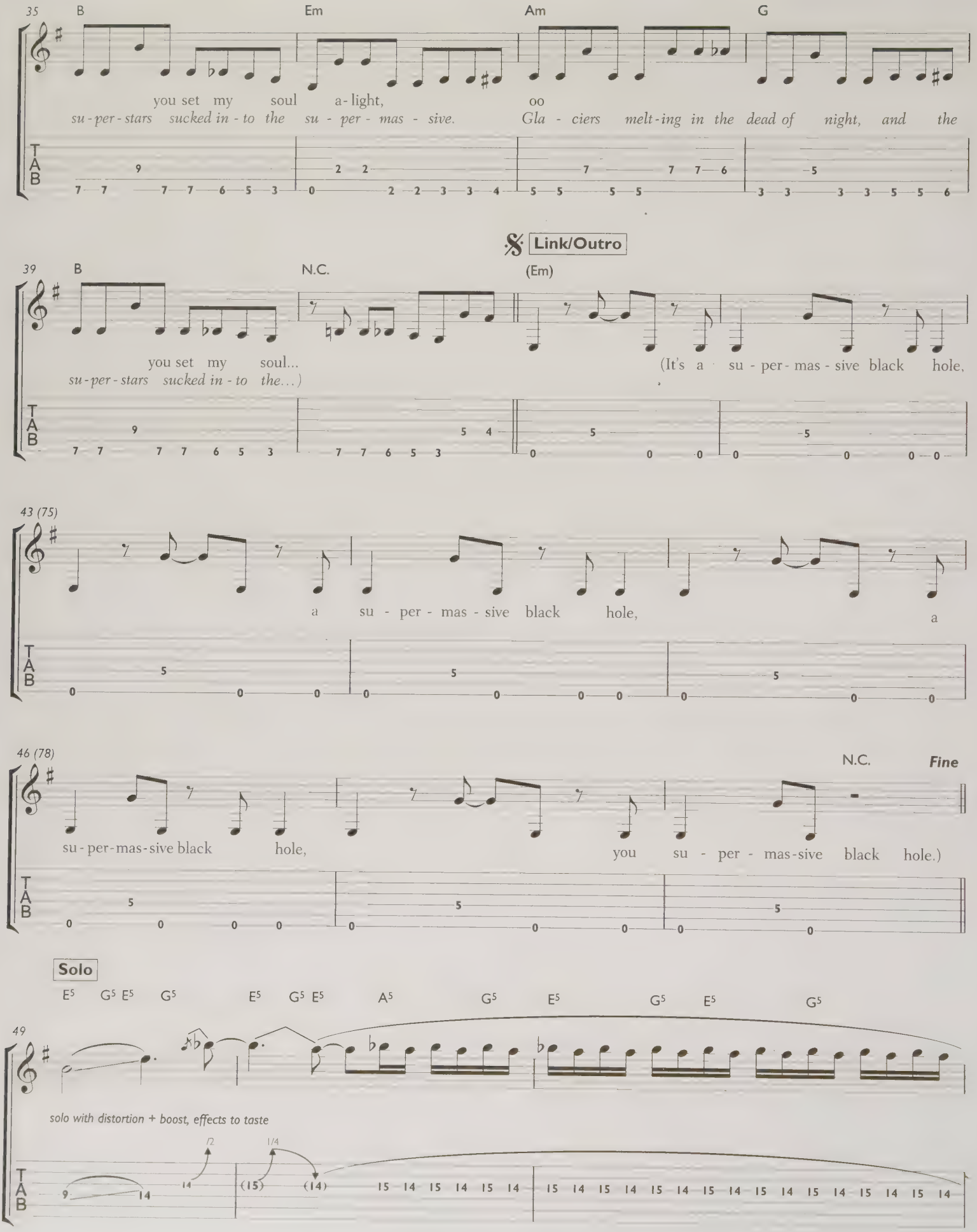
Pre-chorus

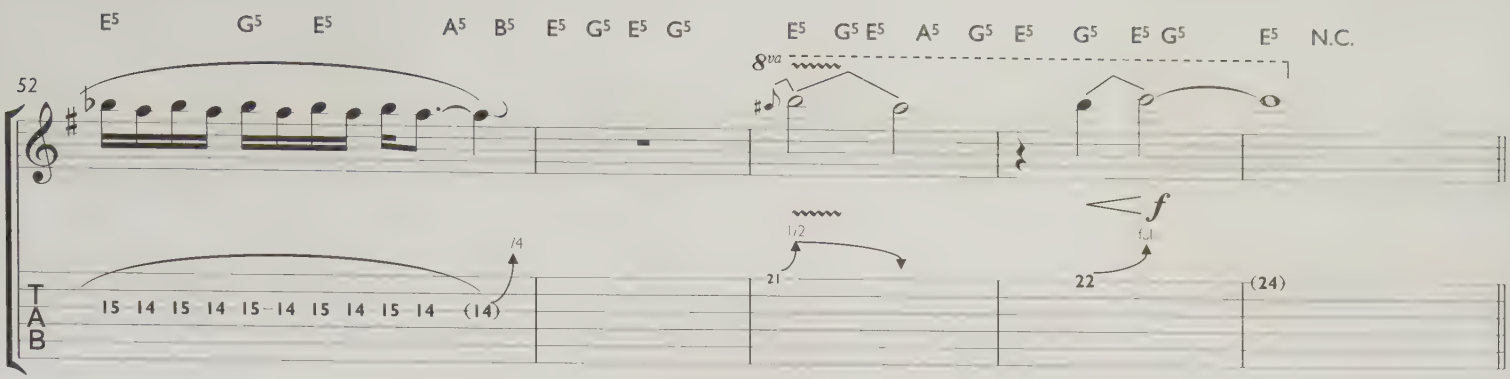


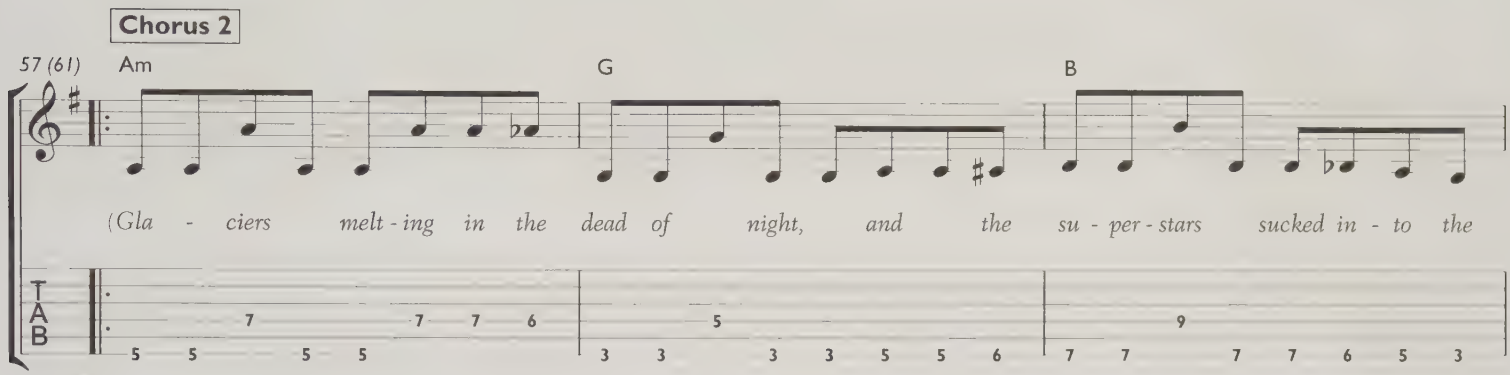


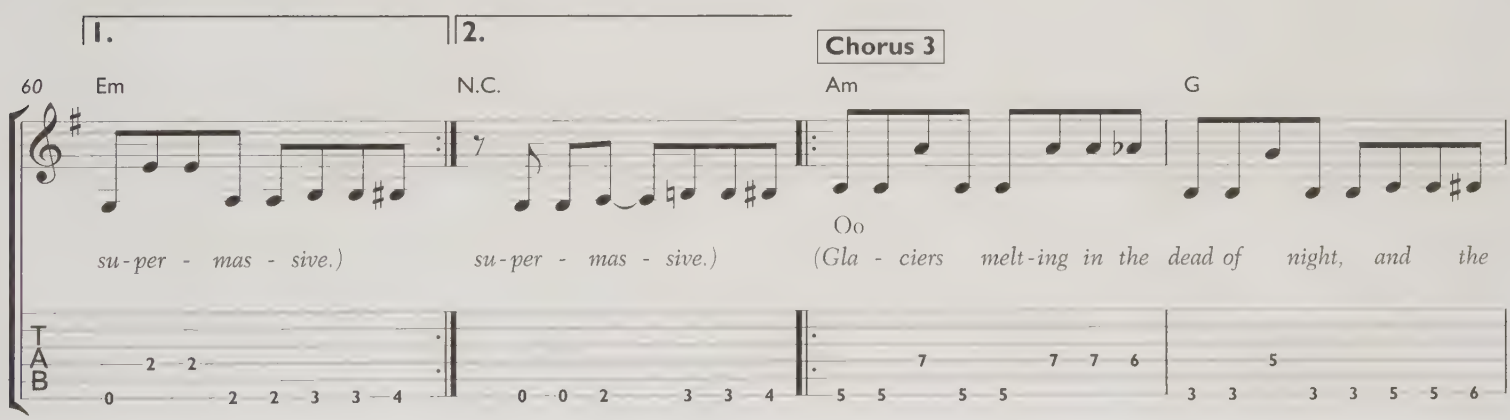
Chorus 1

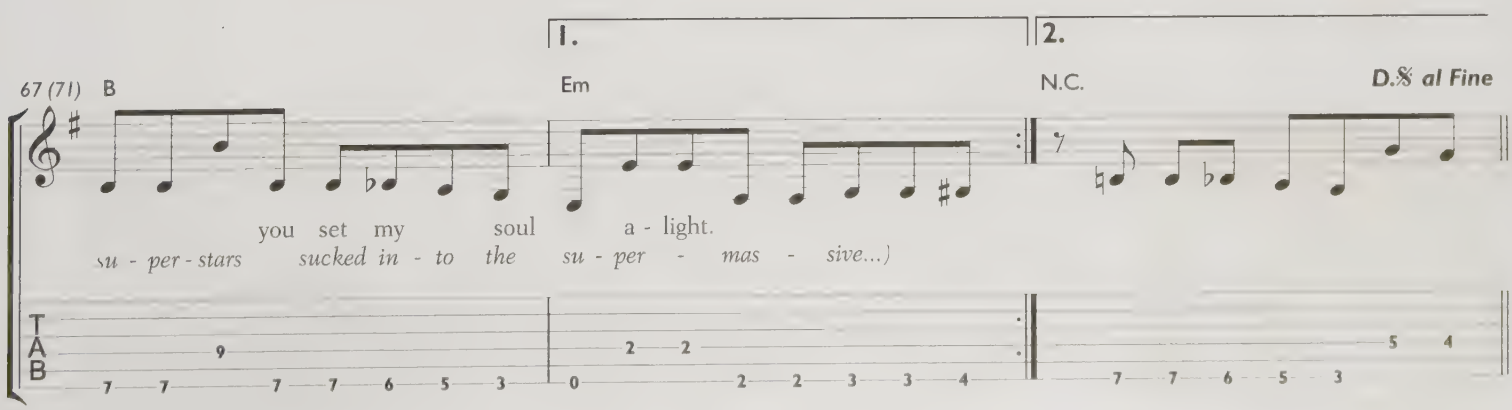



35
B
Em
Am
G
you set my soul a-light,
su-per-stars sucked in-to the su-per-mas-sive.
oo
Gla-ciers melt-ing in the dead of night, and the
Link/Outro
39
B
N.C.
(Em)
you set my soul...
su-per-stars sucked in-to the...)
(It's a su-per-mas-sive black hole,
43 (75)
a su-per-mas-sive black hole,
a
46 (78)
N.C.
Fine
su-per-mas-sive black hole,
you su-per-mas-sive black hole.)
Solo
E5 G5 E5 G5 E5 G5 E5 A5 G5 E5 G5 E5 G5
49
solo with distortion + boost, effects to taste
TAB


E5 G5 E5 A5 B5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 G5 E5 G5 E5 G5 E5 N.C.
52
8va
f
15 14 15 14 15 14 15 14 15 14 (14)
21
22
(24)
T
A
B


Chorus 2
57 (61) Am G B
(Gla - ciers melt - ing in the dead of night, and the su - per - stars sucked in - to the
T
A
B


1.
2.
Chorus 3
60 Em N.C. Am G
su - per - mas - sive.) su - per - mas - sive.) Oo (Gla - ciers melt - ing in the dead of night, and the
T
A
B


1.
2.
67 (71) B Em N.C.
D.S. al Fine
you set my soul a - light.
su - per - stars sucked in - to the su - per - mas - sive...)
T
A
B

ABOUT THE SONGS

PARANOID

Black Sabbath

Black Sabbath was formed in 1968 by Ozzy Osbourne (vocals), Tony Iommi (guitar), Geezer Butler (bass guitar) and Bill Ward (drums) – but there have been several changes to the line-up since then. The band were pioneers in the creation of heavy metal and consistently courted controversy with their satanic imagery and doom-laden chords.

'Paranoid' is taken from Black Sabbath's second album, *Paranoid* (1970), which appealed to a mainstream rock audience and brought the band global success. With its driving intensity, menacing vocals and heavy guitar riffs with crunchy distorted power chords, 'Paranoid' is typical of early Black Sabbath. Although written quickly in the studio at the last minute, it is now widely regarded as an all-time classic heavy metal song.

Left-handed guitarist Tony Iommi had to adapt his playing technique after an accident at work where he lost the tips of the two middle fingers of his right hand. Iommi made thimbles for both these fingers, used lighter strings and tuned the strings down to make the playing action easier. All of this added density and weight to his guitar sound.

PERFORMANCE HINTS & TIPS

The repeated ♪ rhythm work in 'Paranoid' is fairly straightforward. For the right effect, only downstrokes should be used to play the ♪ rhythms. Fatigue can easily set in when playing like this, so try not to clench the right arm too rigidly.

Some distortion/volume boost will probably be required for the guitar solo in bars 57–72. A range of distortion sounds could work well, bearing in mind the relative sparseness of the backing track. A 'creamy' neck pick-up sound may work better than the bridge pick-up here.



'Love *to* me *is* so *unreal*'

ABOUT THE SONGS

JUST

Radiohead

Radiohead's music is sometimes described as 'intelligent rock'. The band is not afraid to experiment and they take their influences not just from rock music, but from contemporary classical, jazz, electronic and film music.

'Just' is taken from Radiohead's second studio album *The Bends* (1995). The album moves towards a more multi-layered sound and Thom Yorke's lyrics have a complex, sometimes melancholic tone. 'Just' is adventurous in its use of an octatonic scale – moving in alternating whole-tone and semitone steps – across four octaves. The searing guitar solo is played by lead guitarist and multi-instrumentalist Jonny Greenwood.

Greenwood is proficient on a number of instruments including viola, ondes martenot, banjo, organ and piano. A versatile musician, he has worked as Composer in Residence for the BBC Concert Orchestra and has won awards for his film scores.

PERFORMANCE HINTS & TIPS

This song requires the pre-set sounds (clean and distortion) to be balanced in volume. In the original Radiohead recording, clean parts are played using a warm, jazz-influenced tone while distortion parts are more hard-edged and cutting. To some extent this can be built into your pre-set sounds, but switching from the neck pickup (clean) to the bridge pickup (distortion) will also help.

Tremolo picking is used in bars 4–6, 21–27 and 44–51. The aim is not to hear a defined rhythm but to achieve a continuous rapid-fire effect a little like the sound of a machine gun.

The melodies in octaves (in bars 3–6, for example) are played on non-adjacent strings. In order to achieve fast, fluid rhythms, an alternate strumming technique should be used. This means that all of the un-played strings must be muted using the other fingers of the left hand, or even the thumb.



'You do it to yourself, you do'

ABOUT THE SONGS

PLACE YOUR HANDS

Reef

Reef is an English band from Glastonbury made up of Gary Stringer (vocals), Jack Bessant (bass), Dominic Greensmith (drums) and Kenwyn House (guitar). The band rose to fame through an advertisement for the MiniDisc portable stereo player which used their song 'Naked'.

'Place Your Hands' was an unexpected big hit for the band in 1996. The lyrics were inspired by the death of singer Gary Stringer's grandfather. Produced by George Drakoulias in Los Angeles, this riff-based soulful song also features on Reef's second album, *Glow*.

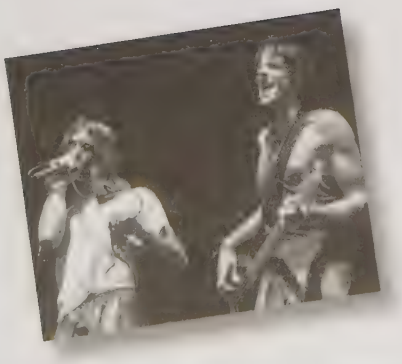


The guitar part of this song is dominated by the energetic rhythm established in the opening section. To achieve the required propulsive, driving effect, your playing should be rhythmically tight. Take care not to strike open strings accidentally.

For this song, drop D tuning is required. This is very common in rock music, and means that the low E string is detuned down a tone to a D. You can do this by tuning it to the open D string (it will sound an octave lower), or by using the tuning notes on track 2 of the CD included with this book.

The low D string can be hard to control in this style: it may sound out of tune if struck too hard. Practice should help you find the point where this starts to happen (a thicker string gauge may help too).

There is an improvised guitar solo in bars 74–83. You can write and memorise your solo, or you can improvise it in the exam. Either way, you should give structure to your solo by including interesting melodic and rhythmic devices. Aim to make your solo develop in a logical and interesting way, as well as following the chord symbols. You could try using the tonic major pentatonic scale alongside the minor pentatonic/blues scale: consider using the tonic major pentatonic with chord I (D) and the tonic minor pentatonic on chord IV (G).



"You *know* you *cannot* hide *from* what's *inside*"

ABOUT THE SONGS

THIS CHARMING MAN

The Smiths

The Smiths were an alternative indie band from Manchester fronted by lead singer Morrissey (who went on to become a famous solo artist). The band signed to Rough Trade records in the 1980s. They were critically acclaimed and had many adoring fans, but internal strife led to a break up in the late 1980s.

Morrissey is fascinated by 1960s working-class England and his sensitive, thoughtful lyrics often speak of everyday events. 'This Charming Man' raises questions about masculinity through the telling of a story in which a man comes to the aid of a cyclist in distress.

Johnny Marr's sophisticated, ringing melodic guitar style became synonymous with The Smiths' sound and led to Marr becoming one of the most influential guitarists of the 1980s.



Johnny Marr's guitar part in 'This Charming Man' shows the influence of Carl Perkins via George Harrison. The open top E-string is integrated into lines which are mainly fretted much further up: this helps to achieve some otherwise impossible sounds and a slight country feel. The guitar part needs to sound fluid and continuous; the open-string notes should be treated carefully, as they should not be accented.

Double stops are used in this song, partly to help fill out the relatively sparse guitar part. The principles of strict alternate picking should be observed for the intro, so that notes on the beat are always played with down-strokes while off-beats are played with up-strokes. This requires some 'phantom' strokes but ensures that the accent pattern is maintained. This can be harder to achieve with double stops: take care that the two notes of each double-stop are evenly balanced.



'Will *nature* make *a man of* me *yet?*'

ABOUT THE SONGS

ALBATROSS

Fleetwood Mac

Fleetwood Mac was formed in London in 1967 when Peter Green, Mick Fleetwood and John McVie left the blues band John Mayall And The Bluesbreakers. Green was a figurehead in the British blues movement and the band started off as a blues outfit but, after moving to the States, Fleetwood Mac transformed into a Californian rock supergroup and became the best-selling band of the period. The early 1970s was the era of the supergroup, when bands began to play to crowds of over 100,000.

'Albatross' was a departure from previous Fleetwood Mac recordings: a dreamy one-off ambient instrumental, it became a huge international hit for them in 1969. The song was composed by their highly gifted blues-rock guitarist Peter Green and is built around a simple blues pattern with a distinctive slide guitar motif. The song features two guitarists – Peter Green and Danny Kirwan. Green's playing is typified by his distinctive vibrato and economic, melancholic style.



'Albatross' should be played with a clean sound plus optional reverb and delay. Vibrato is used throughout, providing the notes with greater depth and sustain and adding to the dreamy atmosphere. This technique calls for relaxation. Try not to become too tense, and aim for an even, controlled sound.

The song uses both three-string rhythmic chord work and single-note melodic playing. The two styles should be balanced in volume.



ABOUT THE SONGS

SUPERMASSIVE BLACK HOLE

Muse

Muse is made up of three multi-instrumentalists who met when they were at school – Matt Bellamy (vocals, piano and guitar), Christopher Wolstenholme (bass, keyboards and harmonica) and Dominic Howard (drums and electronics). They are well-known for their spectacular live performances. Muse combine a range of different musical styles – including hard rock, electronic, progressive and classical music – to create their own unique sound.

'Supermassive Black Hole' is taken from their 2006 epic album *Black Holes And Revelations*. Muse wrote this album whilst immersed in the New York club scene. This, along with their interest in science fiction and conspiracy theories, is evident in this song – which features paranoid lyrics, electronica and a dance beat.

Matt Bellamy's father was the rhythm guitarist with the 1960s pop group The Tornados. Bellamy often uses guitars made by Manson of Exeter, mainly a silver model which he helped to design. Its features include a built-in fuzz box.

PERFORMANCE HINTS & TIPS

'Supermassive Black Hole' should be played with distortion. The guitar part involves quick position shifts, with repeated notes being played by different fingers at the same fret.

There are several different types of string bends used in this song. It is important that all notes are played in tune and reach their target notes. Grace note bends should be played on the beat and rise quickly to the target pitch. Rhythmic bends (indicated by bends between full-size notes) should be played fluidly in the rhythm shown.



'How *long* before *you* let *me* go?'

YOUR PAGE

NOTES

SESSION SKILLS PLAYBACK

For your exam, you can choose either Playback or Improvising (see page 42).
If you choose Playback, you will be asked to play some music you have not seen or heard before.

In the exam, you will be given the song chart and the examiner will play a recording of the music. You will hear several four-bar to eight-bar phrases on the recording: you should play each of them straight back in turn. There's a rhythm track going throughout, which helps you keep in time. There should not be any gaps in the music.

In the exam you will have two chances to play with the recording:

- First time – for practice
- Second time – for assessment

You should listen to the audio, copying what you hear; you can also read the music. Here are some practice song charts which are also on the CD in this book.
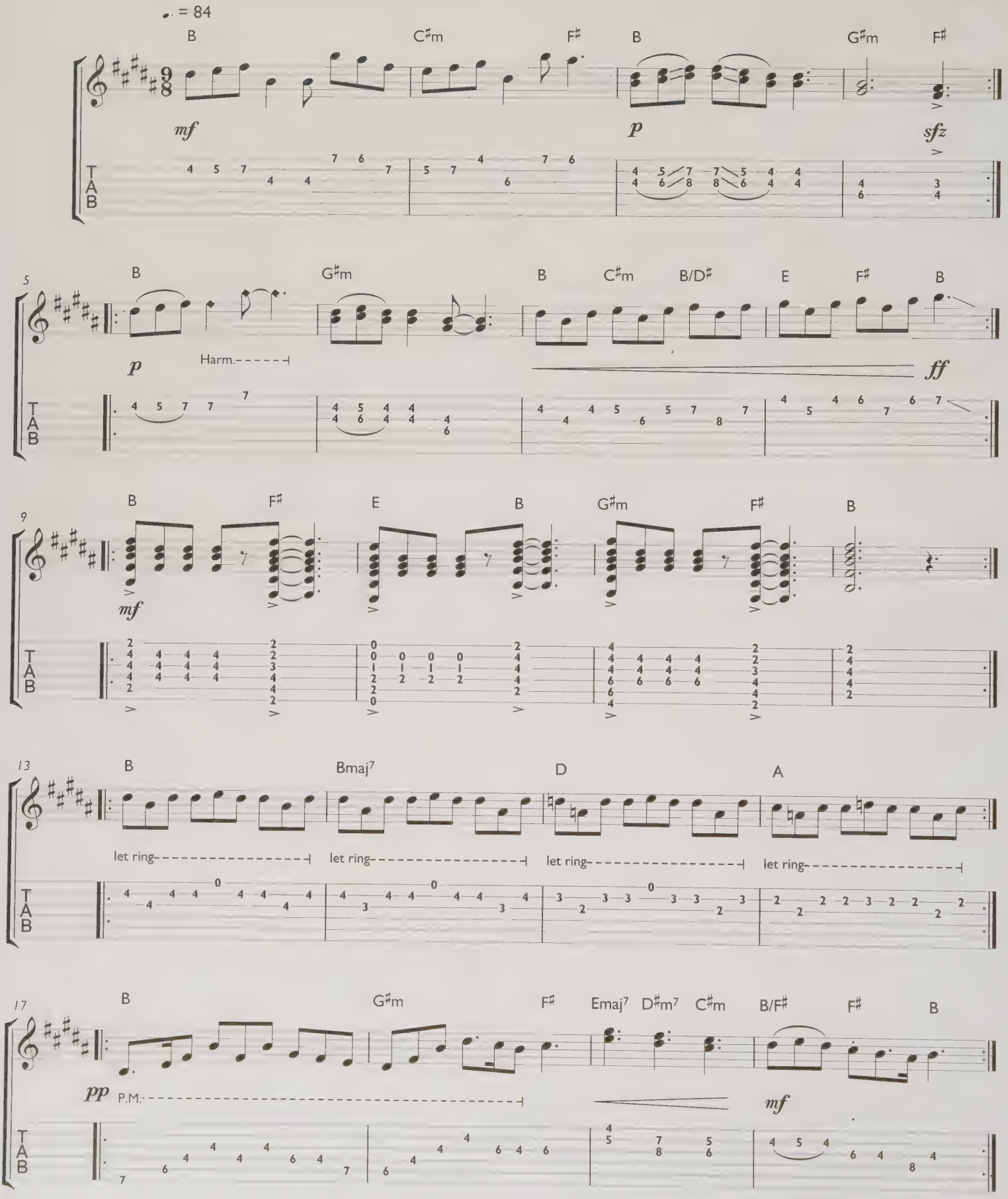
Don't forget that the Playback test can include requirements which may not be shown in these examples, including those from earlier grades. Check the parameters at www.trinityrock.com to prepare for everything which might come up in your exam.

'I really like the way music looks on paper. It looks like art to me'

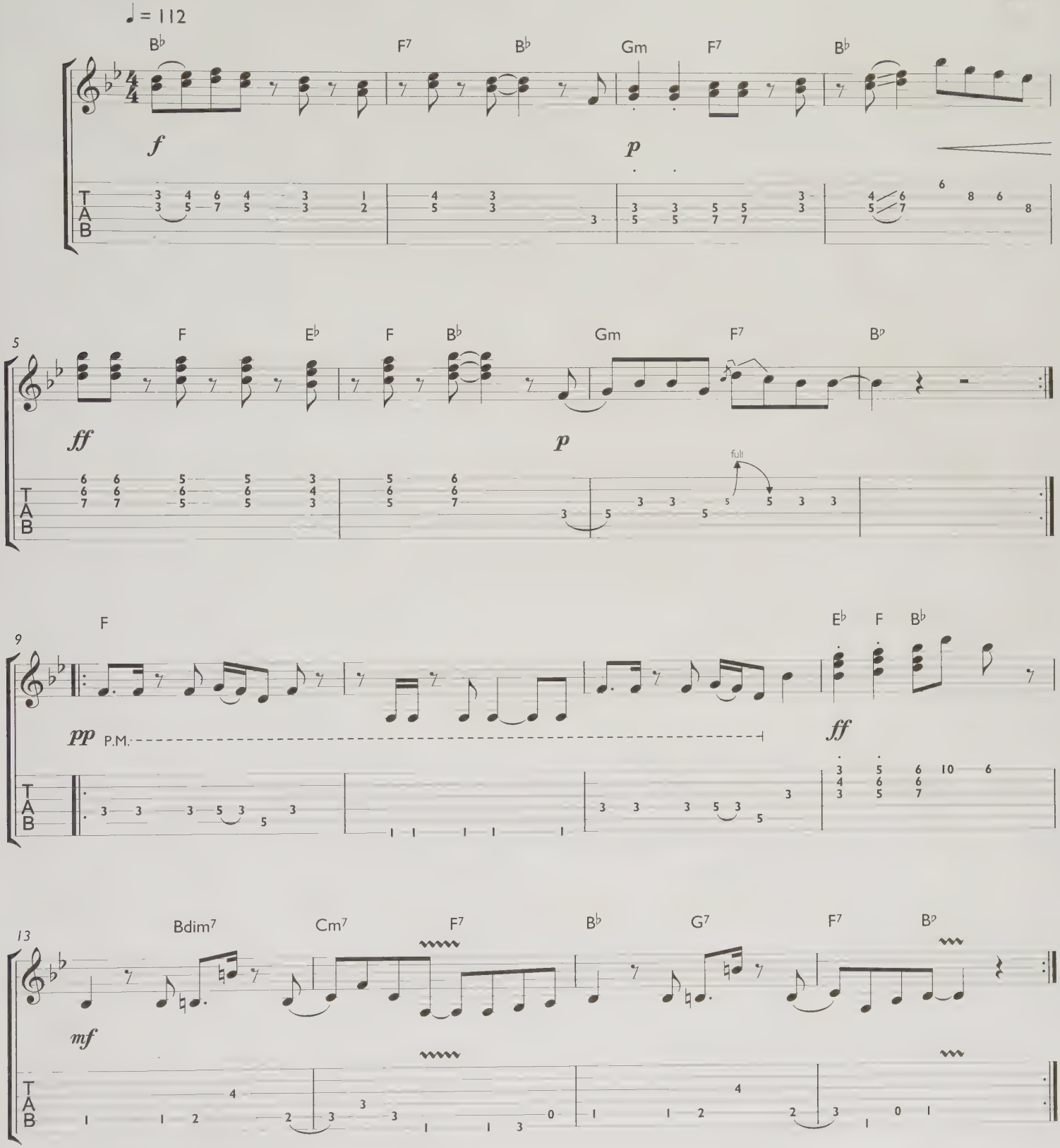
Steve Vai

Practice playback 1

TRACK 15



Practice playback 2



SESSION SKILLS

IMPROVISING

For your exam, you can choose either Playback (see page 39), or Improvising. If you choose to improvise, you will be asked to improvise over a backing track that you haven't heard before in a specified style.

In the exam, you will be given a song chart and the examiner will play a recording of the backing track. The backing track consists of a passage of music played on a loop. You can choose whether to play a lead melodic line, rhythmic chords, or a combination of the two.

In the exam you will have two chances to play with the recording:

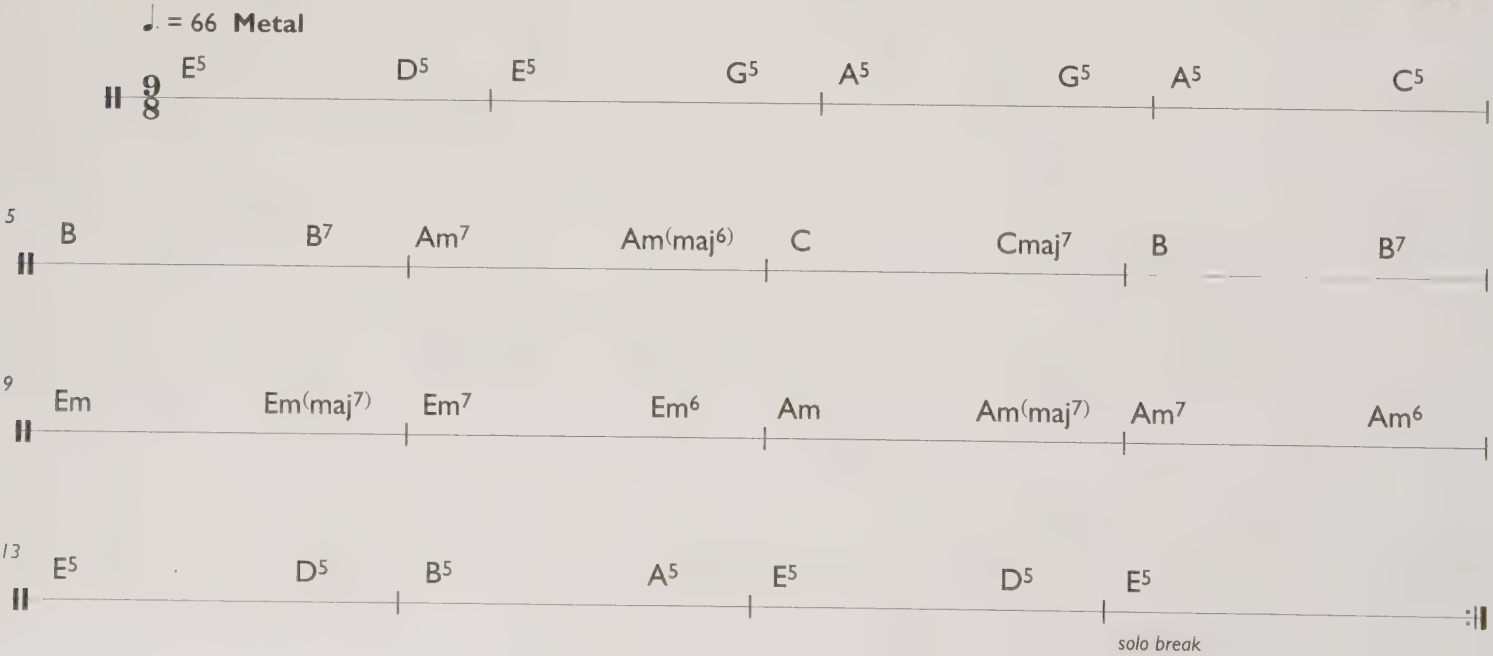
- First time – for practice
- Second time – for assessment

Here are some improvising charts for practice which are also on the CD in this book.

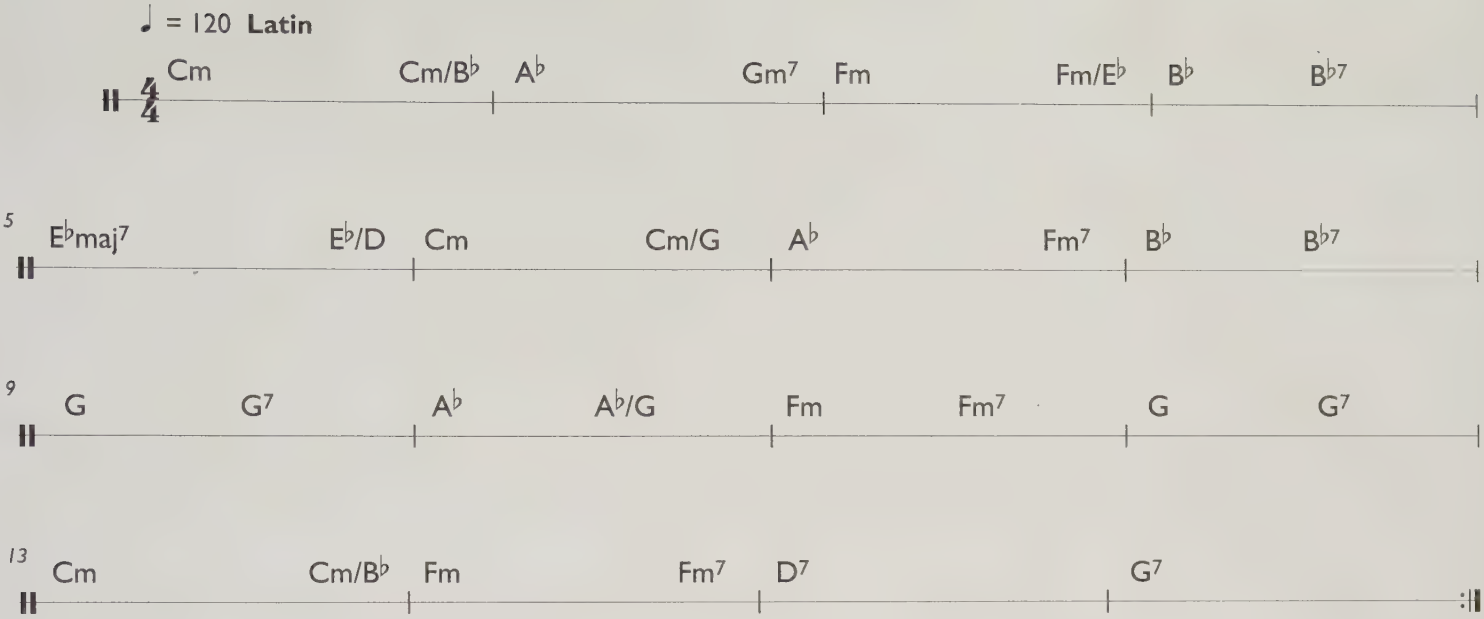
Don't forget that the Improvising test can include requirements which may not be shown in these examples, including those from earlier grades. Check the parameters at www.trinityrock.com to prepare for everything which might come up in your exam.

Practice improvisation 1

TRACK 17



Practice improvisation 2



'Relax.
Enjoy yourself.
Play *a lot.*'

Joe Satriani

HELP PAGES

CHOOSING A SONG FOR YOUR EXAM

There are lots of options to help you choose your three songs for the exam. For Songs 1 and 2, you can choose a song which is:

- from this book
- from www.trinityrock.com

Or for Song 2 you can choose a song which is:

- sheet music from a printed or online source.
- your own arrangement of a song or a song you have written yourself.

You can play the song unaccompanied or with a backing track (minus the guitar part). If you like, you can create a backing track yourself (or with friends), or you could add your own vocals – or both.

For Grade 6, the song should last between two-and-a-half and four minutes, and the level of difficulty should be similar to your other songs. When choosing a song, think about:

- Does it work on my instrument?
- Are there any technical elements that are too difficult for me? (If so, perhaps save it for when you do the next grade.)
- Do I enjoy playing it?
- Does it work with my other pieces to create a good set-list?

See www.trinityrock.com for further information and advice on choosing your own song.

SHEET MUSIC

For your exam, you must always bring an original copy of the book or download sheets with email certificate / proof of purchase for each song you perform in the exam. If you choose to write your own song you must provide the examiner with a copy of your music.

- a lead sheet with lyrics, chords and melody line
- a chord chart with lyrics
- a full score using conventional staff/TAB notation

The title of the song and your name should be on the sheet music.

HELP PAGES

IMPROVISING IN SONGS

Improvising is an exciting and creative way to make the music your own. Improvisation might include playing your own melody line, ad-libbing around a given tune or making up an accompaniment. Rock and pop music often includes opportunities for musicians to improvise during a song – it is a great way to display your instrumental/vocal skills and musical abilities.

Make sure you know the song well and feel comfortable and confident with the rhythms, chord progressions and the general groove that underpins the music. Once you're familiar with it, the best way to learn how to improvise is to do it!

Some useful starting points might be:

- Identify just a few notes that sound good over the chord progressions, and experiment with these first.
- Add more notes as your musical ideas start to develop – improvising is often most effective when a simple idea is repeated, varied and extended.
- You don't need to fill every gap! Silence can be an important – and very effective – part of your improvisation.
- The more you improvise – and experiment – the better you will become until your improvisations seem effortless.

It's important to be aware of the tonality of the song and to recognise different scales and modes that are appropriate to use. Start by familiarising yourself with:

- the minor pentatonic scale
- the blues scale
- the Dorian mode
- major and minor scales

You might find it useful to listen to some original versions of different rock and pop songs. Have a go at learning the solos that are played – this will help you to develop an understanding of how other musicians develop musical material.

HELP PAGES

PERFORMING

Being well prepared is the secret of a good performance. The more you practise, the better you will perform.

Top Ten Practice Tips

1. Develop a regular practice routine. Try to set aside a certain amount of time every day.
2. Choose specific things to practise each week.
3. Set goals for each practice session and continually review your progress.
4. Play a wide variety of songs – not just your favourites over and over again – to increase your skill and adaptability.
5. Identify the parts of the songs you find difficult and give them special attention.
6. Practise those techniques that you struggle with as well as those you find easier.
7. Don't reinforce mistakes by repeating them over and over again.
8. Include warm-ups and technical exercises in your practice sessions as well as songs.
9. Use a metronome.
10. Record yourself on audio or video. Listen to your older recordings to see how much you have improved.

Try to memorise the music – aim to sound free and natural and put your own stamp on the songs.

HELP PAGES

PERFORMING

BEFORE YOUR PERFORMANCE

- Watch and listen to others perform. Go to live performances and watch some videos online. Think about the aspects of performances you particularly like and try them out.
- Practise playing in front of an audience and communicate with them.
- Make sure your instrument is in good working order.
- Learn some relaxation and breathing exercises.
- Be positive about your performance. Think about how good your performance will be.
- Know your music.

ON THE DAY OF YOUR PERFORMANCE

- Wear something comfortable.
- Try some physical exercises.
- Warm up.
- Do some relaxation and breathing exercises.
- Make sure your instrument is in tune.

THE PERFORMANCE

Your audience may be large or small – and in an exam may only be one person – but it is important to give a sense of performance no matter how many people are present.

- Walk into the room confidently.
- Keep your head up, so your can look at your audience and acknowledge them.
- Focus on the music.
- Look confident and keep going, no matter what happens.
- Engage with your audience.
- Enjoy yourself.

HELP PAGES

PLAYING WITH BACKING TRACKS

The CD contains demos and backing tracks of all the songs in the book. The additional songs at www.trinityrock.com also come with demos and backing tracks.

- In your exam, you can perform with the backing track or create your own.
- The backing tracks begin with a click track, which sets the tempo and helps you start accurately.
- Be careful to set the balance between the volume of the backing track and your instrument.
- Listen carefully to the backing track to ensure you are playing in time.

If you are creating your own backing track, here are some further tips:

- Make sure the sound quality is of a good standard.
- Think carefully about the instruments/sounds you are putting on the backing track.
- Avoid copying what you are playing on the backing track – it should support not duplicate.
- Do you need to include a click track at the beginning?

COPYRIGHT IN A SONG

If you are a singer or songwriter it is important to know about copyright. When someone writes a song or creates an arrangement they own the copyright (sometimes called 'the rights') to that version. The copyright means that other people cannot copy it, sell it, perform it in a concert, make it available online or record it without the owner's permission or the appropriate licence. When you write a song you automatically own the copyright to it, which means that other people cannot copy your work. But just as importantly, you cannot copy other people's work, or perform it in public without their permission or the appropriate licence.

Points to remember

- You can create a cover version of a song for an exam or other non-public performance.
- You cannot record your cover version and make your recording available to others (by copying it or uploading it to a website) without the appropriate licence.
- You own the copyright of your own original song, which means that no one is allowed to copy it.
- You cannot copy someone else's song without their permission or the appropriate licence.
- If you would like to use somebody else's words in your own song you must check if they are in copyright and, if so, we recommend you confirm with the author that they are happy for the words to be used as lyrics.
- Materials protected by copyright can normally be used as lyrics in our examinations as these are private performances under copyright law. The examiner may ask you the name of the original author in the exam.
- When you present your own song to the examiner, make sure you include the title, the names of any writers and the source of your lyrics.

ROCK & POP EXAMS

www.trinityrock.com

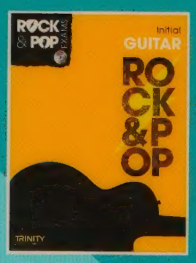
Guitar Grade 6:
Trinity College London
Rock & Pop Examinations 2012-17

Whether you are self-taught or taking lessons, learning for fun or you have a view to a career in music, Trinity College London Rock & Pop exams will help you to achieve your ambitions.

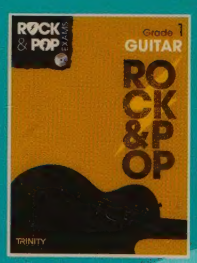
Available for Guitar, Bass, Drums, Keyboards and Vocals, from Initial (beginner) to Grade 8 (advanced), these exams cover a wide variety of music and artists – giving a great choice in all rock and pop styles.

This book contains all you need for your exam – songs, performance tips, technical support and session skills – together with a CD of demo and backing tracks.

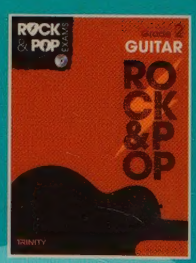
Albatross Fleetwood Mac
Just Radiohead
Paranoid Black Sabbath
Place Your Hands Reef
Supermassive Black Hole Muse
This Charming Man The Smiths



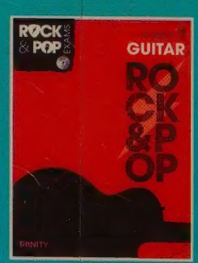
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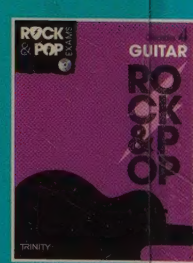
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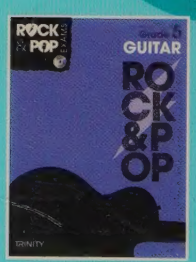
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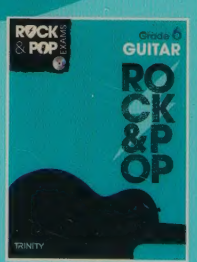
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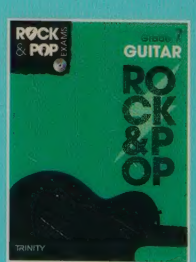
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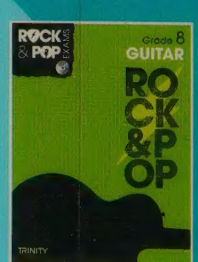
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